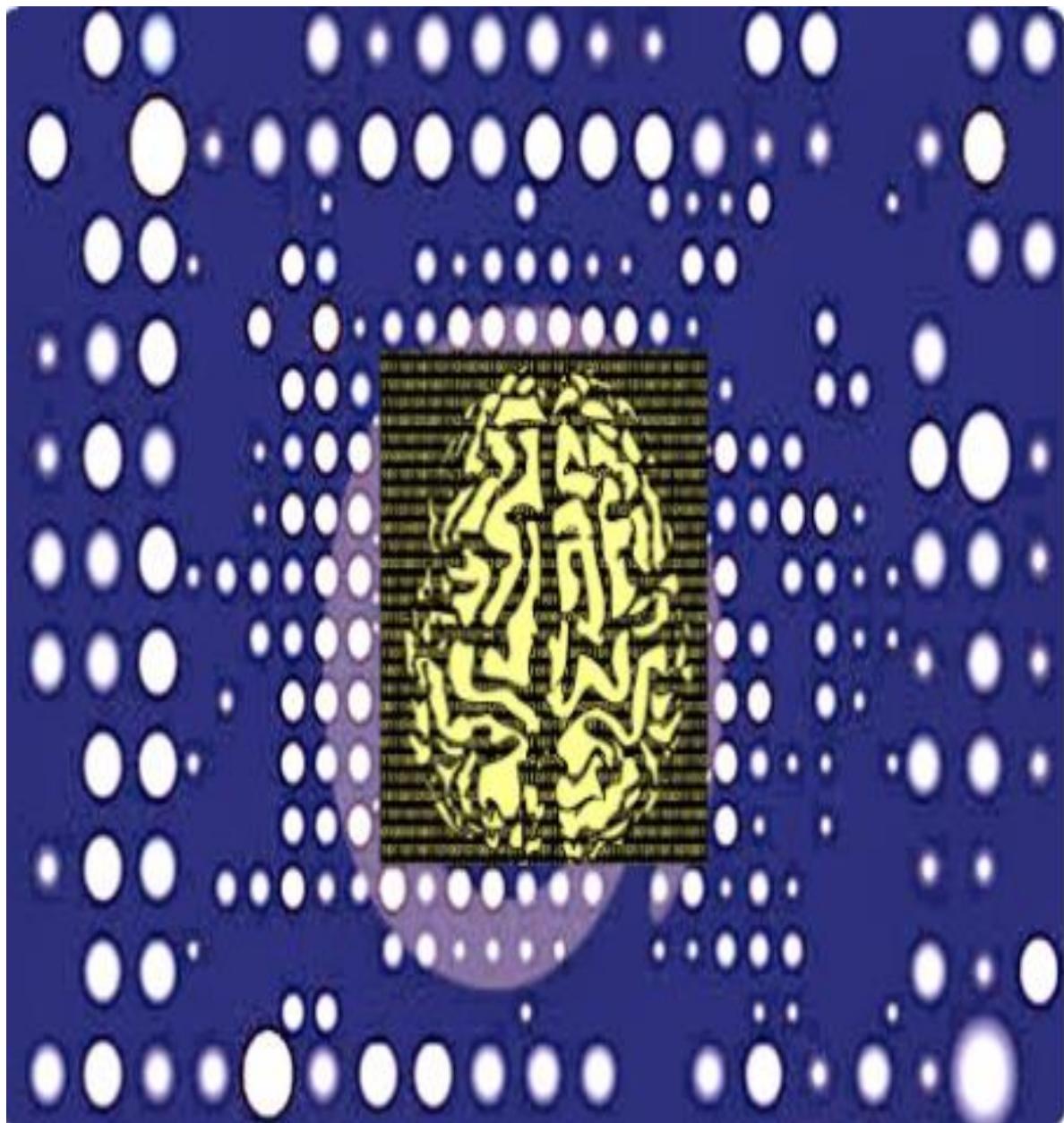


FINAL UTOPIA - POSTHUMANIST



Claude Paquet

Introduction

In the XXIth century, for the first time in the history of humanity, the artist then the scientist, now cybernetic shamans, offering a vision of man which involves physical disappearance and are considering leaving the biological to idyllic cyberspace. Materialism collapses, the body is annihilated in the immateriality of post-humanism, the pure spirit / octet philosophy supporting the new but last idealization of disembodied man, the ultimate utopia of the human race.



Utopian body.

The finitude of the body versus the immortality of the soul or the spirit is at the heart of the concepts of the utopian body. This fantasy of the creative man crosses all eras since prehistoric times and Antiquity. "The artificial creature appears in the legend of Talos where a giant brass automaton watches over the coasts of Crete. And in the ^{third} century BC, a Buddhist legend relates that there existed "in the Kingdom of Roma ... engines carrying spirits" as well as mechanical men used as instruments of defense. »(Eastham, Interculture, notebook 145, 2003)

In this sense, the cyborg is not a recent invention of the 3rd millennium but the technological culmination of a recurring theme since the dawn of time, each era seeking to revive, to bring up to date the “previously known”. As Paleolithic statuettes were metaphors of god, man-made creatures are metaphors of man. So much so that we have gone from belief in a sacred

statuette with the spirit of a god to the idea of a statue created by man and bearer of humanity. (Breton, In the image of man : from the golem to virtual creations, 1995)

The first "living" creature born of the human imagination (other than God himself will rightly say the atheists) is Galatea: a young man named Pygmalion carves in ivory a marvelous woman whom he wants for wife. Aphrodite's intervention will give life to the statuette. We can see in this metaphor that a God gives life to a creature resulting from the imagination of the artist and that in this sense he endorses the desire of man to reach deity. But this story also shows that technology and art can be used to express male fantasies about the female body.

On the religious level, in the book of creation *Sefer Jazeera* Jewish inspiration, written between the IIIrd and the VIth century AD, appears a being (Golem) artificial man-made in clay and which comes alive thanks to the magic of sacred words. For the first time, the creation by man of an artificial being by a magico-religious practice is thus attested. It is thus in the Christian tradition of the creation of a little boy by Simon the magician to whom he would have given not only a body but also a soul. This detail is of considerable importance since at all times God was the one and only depositary and dispenser of the soul as the principle of life.

The appearance of the machine brought about a whole revolution of the artificial creature. From now on, it will be embodied in material reality. The explorers of the automaton movement of life will touch on all the components of the living world, from the animal to the mechanized android; we have seen in the body dissected and the controller body covering the period from the Renaissance to the XIXth century.

Subsequently, another step will be taken in 1816 when a young woman of nineteen, Mary Shelley writes a tale of scientific anticipation in which it is no longer a question of reproducing the reality of beings by mechanical movement but even more to know the secrets of life itself. It is therefore a doctor, Dr Frankenstein, that falls this heavy scientific responsibility. The doctor's artificial creature demonstrates that the profanation of the mystical body by biology is the obligatory path towards the advent of the messianic dream of sacred science. Science is therefore leaving the mechanics of automata to tackle the biology of bodies.

The island of Doctor Moreau by HG Wells followed in 1896, which featured hybrid creatures such as the hyena-pig, the horse-rhinoceros as well as half-man, half-animal creatures that broke the symbolism of the human and which eventually are drawn into their extinction by devouring each other. These transgressions are premonitory of future genetic manipulations as proposed by the *Symbiotica* group of Australia.

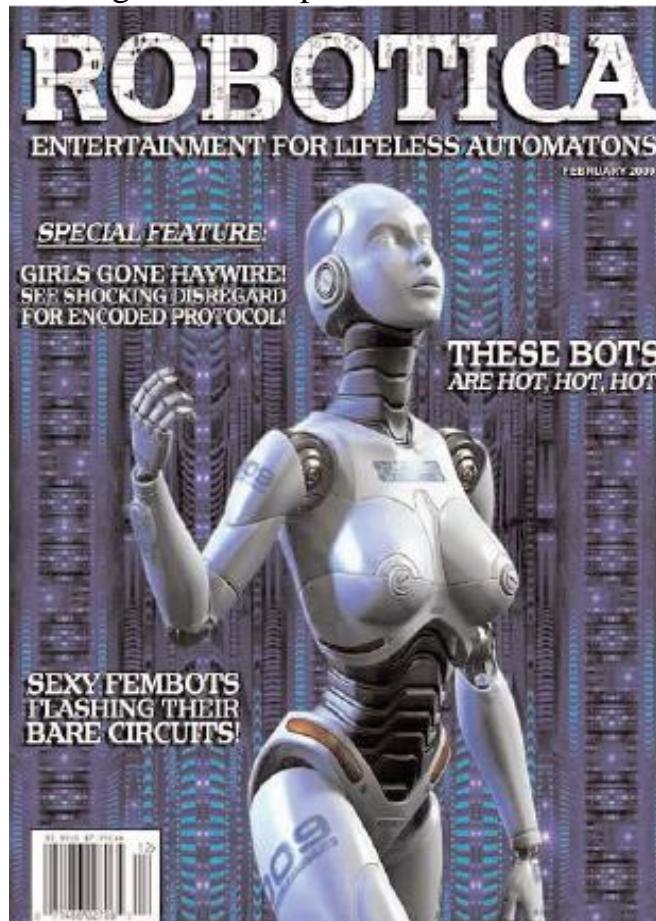
At the beginning of the 20th century, science fiction stories gained momentum. From the origins of the genre, we find warning messages on the dangers of new technologies. But on the whole, until the 1940s and 1950s, science fiction was characterized by a certain optimism about the future and confidence in the possibilities of science and technology. Then came the explosion of the atomic bomb in Hiroshima in August 1945 which shakes optimistic beliefs that science can create weapons of mass destruction that endanger the very future of humanity.



The 1960s introduced a fairly significant break, with the emergence of a science fiction that questions the notion of progress, questions the consumer society and seizes on the first ecological warning messages. The American film *Soleil Vert*, directed by Richard Fleischer in 1973, depicts a future fraught with threats.

In the 1980s, science fiction focused on recent technological advancements in computing and genetics, and how people harness them. It is the current known as “cyberpunk” which integrates the ecological warning messages of the previous generation, while placing a certain confidence in emerging technologies, perceived as means of acquiring new forms of freedom.

At the start of the 21st century, most contemporary authors mourned the capacity of humanity to overcome difficulties, linked to climate change for example. This discourse, which is only just beginning to opinion, is very present in science fiction works. It is no longer a question of alerting readers to the dangers and risks, but rather of offering examples of adaptation, by drafting forward-looking social and political fictions.



In 1922, science fiction became reality when a Czech writer, Karel Capek, invented a new entity, an artificial being in the biological and chemical sense: the robot built on the model of man. In his piece RUR to designate the *Rossum Universal Robot* factory , the scientist Rossum creates humanoid entities in which the scientist Rossum has suppressed all the normal activities

of a human to keep only those essential to his work. Inspired by Capek's work, science fiction author Isaac Asimov will attempt to portray robots more positively, provided they are programmed to respect humans. Subsequently, the birth of artificial creatures and super heroes with fabulous powers will form the framework and the wealth of incredible stories emerge in public.

In 1945, the mathematician John Van Neumann created an "intelligent" machine which will be the basis of the modern computer. But in the minds of the promoters of computer science, the goal to be achieved is indeed to manufacture an artificial replica of the intelligent man.

It was the mathematician Norbert Wiener who, in 1948, synthesized all these projects by creating the cybernetics from which the cyborg comes, a mixture of Golem, automaton, Frankenstein, robot and computer. In other words, it is up to Wiener to have finally conceptualized in an entity more than two centuries of artistic, magico-religious, mechanical, automatic, biological and computer desire / research.

Cybernetics, from the Greek *kubernetes* meaning "pilot" of a ship, aims to compensate for human imperfections by creating corrective machines capable of controlling, predicting and governing.

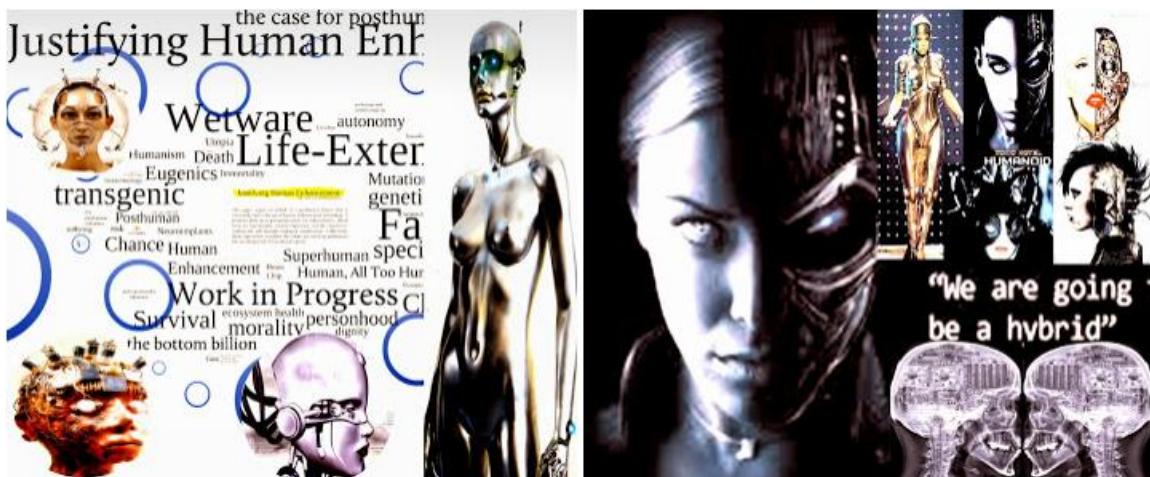
"Breaking with the traditional human-machine dichotomy, Wiener offers a "human-mechanical" approach to society. (...) Whether it is a question of replacing an amputated limb or of calculating or processing information, intelligent machines constitute for him prostheses, extensions of limbs, grafts of instruments. Emphasizing the potential dangers of this situation, Wiener sees humanity as entirely dependent on its prosthetics. »(Céline Lafontaine, *l'Empire cybernétique*, 2004, p.58

On this subject, contemporary cinema has taken hold of the experimental body of science and medicine to better make it cross the limits of death. With cyber-films such as *Robocop* , *Terminator* , cyber-theorists bring to life stories celebrating bio-mechanical fusion in a universe of disarray where the absence of typically earthly historical perspectives reigns. These scientist reveries are presented as a considerable evolutionary leap which will give birth to forms of life far superior to our own.

Man is thus confronted with his intimate mortal condition and it is because he despairs of being able to change his condition that man dreams of changing his nature, of leaving the biological world as the artist and the artist teach him. scientist of new technologies of virtual worlds. A rage of superhumanity rises against the natural.

The artists of *Survival Research Laboratory* have been the cyberpunk creators since the 1980s who invented large scale mechanical shows, real motorized psychodramas of insanely powerful power. A true mechanical circus, humans are absent, replaced by sheet metal machines and metallic robots which parade according to a computer-programmed choreography which suggests an electronic conditioning of the masses as if man were ready to accept all possible constraints. so powerful is his desire to transcend his physical body.

The human wants to tear himself away from the human, he wants the Impossible. So in *Terminator 3* , the TX android is the quintessential post-human. Pure spirit, TX is embodied in a futuristic body reconstructed from dead organs, a form almost identical to this mystical sublimation that ancient scholars called metempsychosis, namely the migration of the spirit, of the soul from a body to the other. We live in an era of extreme where our desires are radicalized : the man of the XXIth century does not want to die. Beating death is the main obsession of cyber culture. For today's young people, old age is a disease which must either be cured by drugs and genetic therapies or by fleeing outright the organic sphere responsible for the decrepitude of species.



Body design.

Performances as an experimental laboratory, we move on to the operating theater. The decreation of the body is not only a disincarnation but also a reinvention, a reincarnation, a multiplication, a vectorization, a re-genesis of the human. Avatar and metempsychosis.

Orlan's work is accused of surgical performance. Surgeons must operate in such a way as to reconstruct on the face of the artist a digitalized robot portrait composed of the forehead of the *Mona Lisa*, the eyes of the *Psycbée de Gerome*, the nose of the *goddess Diana* of the School of Fontainebleau, the mouth of *L'Europe* by Boucher and the chin of *Venus* by Botticelli; in short, a kind of carnal art work-in-progress intended to transform an ordinary face into a collage of famous features. By creating disturbing hybrids between his face and those of the canons of beauty, Orlan aspires to a profane trans-figuration, a remake of the transfiguration of the body of Christ into a mystical entity. This initiatory journey is a murder of natural identity, a sacrifice necessary for a rebirth of the artificial other.

This search for identity involves cross-dressing, wanting to be different, to move from one identity to another, to transform if not to change society and to force these institutions to recognize the change. She attacks the Church in the first place by declaring herself holy Orlan while merging divine impulses with erotic desires. Then, she denounces the commercialism of art by disguising herself as a whore in contemporary art salons. Finally, it confronts the desire for identity change with new technologies through radical performance-operations with the aim of admitting to the public authorities to formalize this identity by obtaining all the necessary papers, numbers and formalities; in short, recognize the post-human. (Philippe Vergne, *En corps! In l'Art au corps*, 1996, p.33)

With Orlan, the monstrosity becomes the postmodern canon of beauty which consists in combating all that is natural where the ideal has become totally unnatural; the latter replacing the counter-culture of the years 1950-1970. From counter-culture to against-nature, a fine book title, isn't it?

In direct line with the Paleolithic, the contemporary work of art indeed symbolizes a kind of personal totem bringing "salvation" and for which the artist, like Pygmalion and his statue, devotes a cult of Redemption. By staging the body, art is democratized. The body / accessory is taken in hand,

a real construction site, by a formidable industry of body design deified with a lot of advertising and marketing. From tattooing to liposuction through piercing and pubic shaving, the body becomes a branded mark, bearer of meaning, of belonging to oneself. The body thus magnified acquires all the symbolism of the talisman which protects identity while affirming it and, in fact, escapes indistinction, anonymity.

Body built.

The misshapen body forces science to question the normal body. In the XVIIIth century science of physiognomy and the measurement of the human body and its parts is taking place. The studies of disproportions seeking to fix the types of ugliness are coupled with studies on the ideal proportions, to identify the characteristics until amplified by cosmetics, fashion, exercises and even surgery. And this phenomenon has only grown over the centuries.

Cosmetic surgery responds to a narcissistic injury of the dissatisfied person and requiring repair. It is about making the body, especially the face, conform to the ideological standards of beauty of which we now know the incredible cruelty. Under the bandages, behind the bruises and stitches, a new identity looms, sometimes monstrous that it will be necessary to face. Television shows now program the remodeling of bodies as a symbolic and cultural construction of the time. The disgraced natural body disappears under the staging of artifice. Being now rhymes with appearing.

Already, artists and followers of the cult of muscle advocate the transformation of the body through the use of electronics, new designs and new materials. Natasha Vita-More, a bodybuilder artist, considers the body as a new field of experimentation for fashion: "I would like to strengthen the power of my legs to walk in the mountains, to have a protective epidermal veil that would protect me from dangers specific to this environment, being able to cool my internal temperature and benefit from amplified hearing and vision, she explains in an interview with Spirale.org.

In the same vein, actress Cindy Jackson has so far undergone more than twenty operations to look like the Barbie doll and another Jackson named Michael has meanwhile transgressed her naturalness to the point of monstrosity. However, these two "fairground phenomena" reveal to us the emergence of a popular attraction for beauty products and cosmetic surgery. We arrive at a tangible superficiality in the cult of the image in a

spectacular universe where we prefer the copy to the original, the simulacrum to reality. We live in the era of "junk works" of stooges, of showing off, such as ready-to-wear. We are amazed by this kaleidoscope of colors, synthetic shapes and at the same time, dazed by the lack of meaning of our "creations." "

We are witnessing the victory of the mechanistic conception of the body permeable to all techno-pharmacological experiments. All organs except the brain and central nervous system already have their artificial clones. This reduction of the body to a mechanism goes hand in hand with a transformation of the organs into commodities ; when will the organ stock exchange ?

The body has always embodied a certain truth of oneself in the face of the world. This was the case with the practices of bodily branding which acted as a revealer of identity and character. The 1980s saw the emergence not of the affirmation of his personality but rather the management of his appearance and even the simulation of his identity.

"Seduction considered as one of the fine arts" (Baudrillard)

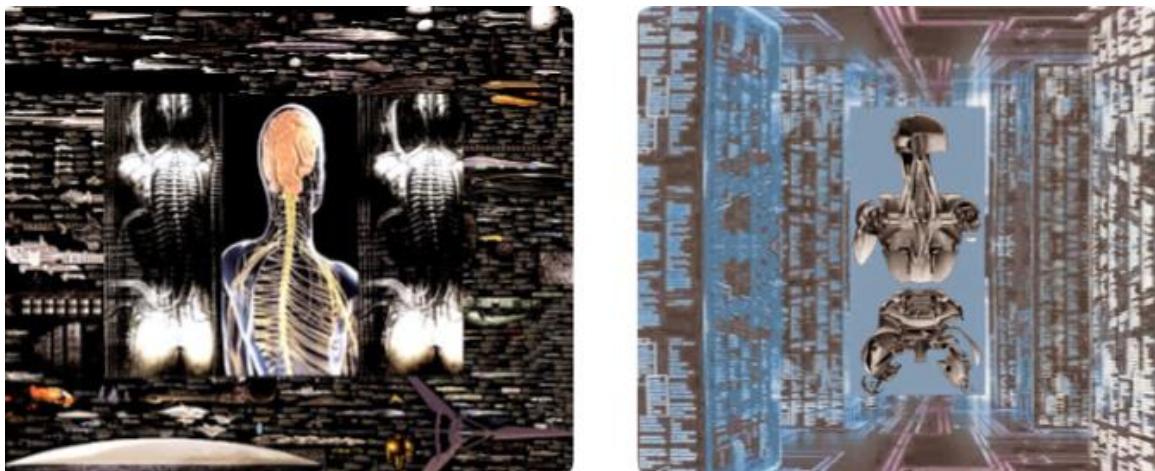
So what will be the canons of postmodern beauty? It's simple ! "It is the crazy demand for a physical perfection that was once inaccessible" but now within reach thanks to pharmacopoeia, prostheses and synthetic images coupled with visualization software. This computer transformation technique is called morphing, an unprecedented diversion from the natural to the artificial ". (Baudrillard, *De la seduction*, Paris, 1979)

Diversion of natural desires towards the consumer product with the advertising spot, diversion of advertising processes towards self-propaganda, diversion of the body towards sacrificial rejection with body art, diversion of the cycles of life towards perpetual youth with postmodernism and finally, as we will see, the diversion of biological life towards the cybernetic factitious with post-humanism.

From the physically constructed body, we move on to the artificially constructed body. McLuhan in *The Mechanical Bride* foreshadowed the bizarre fusion of sex and technology decades ago. Previously, at the

beginning of XXth century, Marinetti, the father of Futurism, prophesied the mechanical eroticism represented by Picabia in *Parade in love* (1917), Portrait of an engine valve evoking sexual copulation theme that the Dadaists ironized with their implementation in scenes of rut and mechanized orgasm of an automaton race emptied of all spiritual existence. With *Automobile Fornication* (1914), the poet Mario de Léon describes a car accident as a coupling; idea taken up by Ballard in *Crash* which stages fetish love which cannot be realized outside the mechanical alcove of the automobile. Thus is born the post-modern "love" triangle of sex, technology and death.

"Today, McLuhan's premonitory remarks on the 'widely held confused image of sex, technology and death', the themes of eroticized technology, machine-assisted sex, mating with technology and carnal desires deviating to culminate in orgies of high-tech destruction, all find themselves entangled in cyberspace. "(Dery, *Virtual Speed*, p.196)



We know that the arrival of AIDS has considerably modified sexual relations, it is moreover at the same time that the sexual games, the erotic "cats" know an ever increasing popularity in the world of cybersex where each participant, as a bonus, can occur, narcissism obliges, in its best light. Henceforth the constructed virtual body will become a simulacrum.

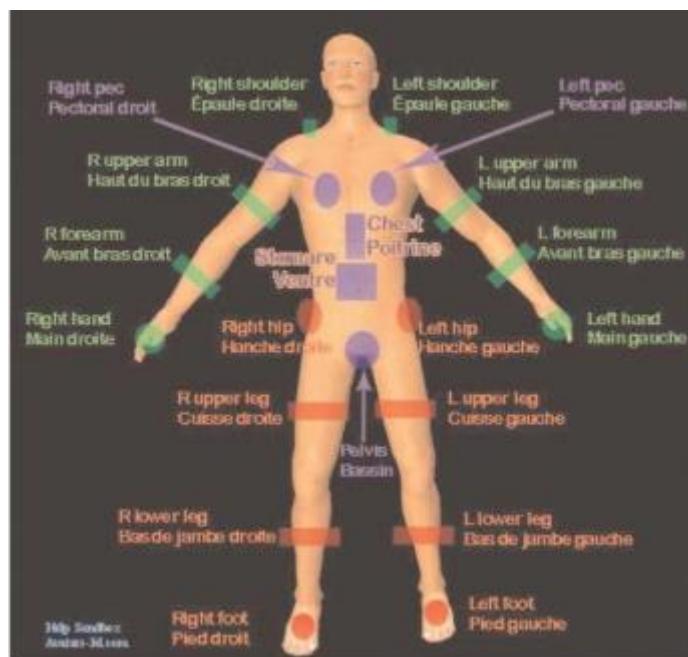
Narcissistic body.

The artist's vision becomes a fantasy of his personal universe in fusion with the world. The phenomenon of world music is a good analogy for this fusion. In this new musical movement, we only talk about sampling and sequencing, sounds, remixes of various music listed around the world. It is

the copy / paste of computer software applied to art in general. It is the "cut off" in literature as proposed by the beatnik Burroughs where are juxtaposed bits of scattered sentences gleaned here and there in the dailies and placed on a musical track. In painting, it is the remixing on the canvas of organic elements of body art such as blood or shit and in sculpture, the introduction of fresh meat or viscera. This is the era of mergers, of convergence: dance / video / theater fusion for example.

Post-modern nomadism is the great cosmopolitan illusion. Stateless, citizen of the world, the post-modern subject continually wants to be elsewhere on condition that this elsewhere contains the minimum of comfort, security, in short, elsewhere must be a bit like home. We are no longer nomads since we travel the world as tourists strolling in an exotic souk smelling the lowest price as in any *Wall Mart* in this world. All artifacts are found on the shelves of the great global supermarket of humanity. The world is on sale

Personal identity follows the same path. Through cinema, song, theater, television and the arts in general, we are all looking for scripts that answer the questions of our time and models that can be integrated into the process of building our identity. We meet in front of the supermarket of all possible. So much so that today's meaningful stories have multiplied into categories of all kinds, always touching more closely on personal and intimate concerns. (Chalvon-Demersay cited in Invention of the Self, p.152-153)



“Cleverly playing with one's identity logic” is not for everyone. In this sense, the rebellion is not negative. The art scene has been a field of experimentation where all research and all claims have been expressed : destruction, construction, deconstruction, archaism, sex, war, subversion, melancholy, everything is there, unfortunately we also know that all have failed. "We are in a completely paradoxical state, which is reflected, I believe, by a fear, a sort of collective panic in front of this situation where everything has already happened, where utopias are realized, where in reality we are in disillusion. total. "(Baudrillard)

Since the 1990s, we have witnessed an explosion, a polyphony of speeches which collide mainly on the internet. We no longer assert ourselves by defending ideas outside ourselves but from what we are and even from what we believe to be. The revolutionary “We” fades away, historical amnesia sets in, the collective project of society bursts into a multitude of personal projects.

The body is then reinvented and becomes an instrument of social practices, an organic body, a subjective body, finally, a material body, exploited by several artists and authors who make it an object of representation. The body is no longer divided into two poles : good and evil, spirit and body, soul and flesh as in previous centuries, but rather in an infinity of fictions, representations and symbolic systems . The body is found in the multiplicity of identities, in the disguise of being. (Kathleen Thibault) This movement is defined as a search for multivalence, a sort of desire to live varied experiences.



Mock body

The *Poku* phenomenon (Pop + Otaku: popular culture and fan of Japanese animation) has invaded the planet. *Poku*, imbued with the manga

imagination, claims the heritage of American pop art. Aya Takano claims to be part of this new artistic current inspired by the Japanese subculture. His favorite field is adolescence in a consumerist and unbridled society. In an increasingly computerized society, the adolescent misses real life. Adolescence is a difficult passage to cross. How to stay real and not disappear in virtual worlds, to be caught in the web?

Through her paintings, we can see dreamy or bored adolescent girls, passive in action but resolutely active in thought: their deep gazes - represented by very dilated pupils - seem to scrutinize us to the depths of our soul. Are they happy or sad behind their masks? Are they naive or perverse?

Post-modernity is installed as a way of life, it is made for youth, by youth and lives centered on the image of youth. She adopted the desire for entertainment and promoted it to the rank of culture . Western society has remained an adolescent. Post-modernity is having fun, it likes the illusions and lures that we offer it. She has neither a sense of depth nor a sense of the Sacred. What she devotes above all a cult to is the image , what she venerates is the production of illusions, the spectacular and the immediate.

The otaku world is a virtual game; it is then a question of participating in it. One can be at the same time or successively half-man, half-animal, sorcerer, monster, knight or fairy, etc. The player forms a double and joins a larger tribe of fans of cartoons, video games, special effects and fanzines. Each player takes on a multiple personality behind which he advances masked. Rimbaud's "I is another", a poetic expression, becomes virtually achievable, a parallel life is born. The principle of reality so dear to Freud turns into a phantasmagoria. (Azuma Hiroki, Generation Otaku, 2008)

"The societal project of postmodernity is to have none."

Post-modernity as a radical expression of individualism refuses any form of commitment; "Getting involved is a trick of old idiots. " Post-modernity, it is the end of the supremacy of culture and the advent of the consumer as culture, measurement of culture from consumption. We, the young, our culture is consumption; "We want everything and immediately". (Arianne Moffat) We don't want to change the world, we want to profit from it . We consume ideas, opinions, movies, comics, shows,

music in a rush like merchandise or TV shows; our judgments vary according to our zapper mood in search of the immediate satisfaction of desire at the lowest cost.

In this regard, the *Second life* site on the Internet adequately shows the psychological process of identity transfer to another virtual identity freed from constraints, that of happiness without alienation.

With *Second life*, it is about living not your own life, but that of another, who tells, agitates, strikes, strips off or makes love for you. *Second Life* is a hybrid between a community site and an online game. Each user can build a three-dimensional character in the smallest details, and buy a house, a swimming pool, a car, objects of all kinds ... In short, everything he needs so that his character can evolve according to our desires.

“The age we are entering is that of personal democratization, of self-invention. The individual is called upon to self-define and to choose, in all areas of his personal life; to choose its truth, its morality, its future, and ultimately its identity. He has become a creator of himself, intoxicated by these new spaces of freedom ... ”(Kaufmann) and his creative genius commands him to leave traces in a unique work like a bar / code which proves its value. Since everything is now controlled, the citizen can only execute on the material which is clean and accessible to him, cleared of social constraints: his body / Eden in the world of commercialized body art.

Internet is the apology of kitsch, make-up, illusion like the narcissistic sexual parade on "sex-chat", it is the nickel presentation of oneself with retouched image on Photoshop, download as a bonus. The more we retouch the original, the more we participate in our erasure from the world; the image as “a pseudo-ideal which takes the place of a reality already existing in the world. “Hyper individualistic art now requires complete adherence to technology by offering virtual universes of complete immersions that feed a collective narcissism leading to an entirely electronic religiosity. Our image on *Facebook* resembles the false gods of antiquity called “idols. It is no longer a question of taking the place of God but of erecting oneself in one's own God. The distorting mirror of virtual reality thus destabilizes us even in our own privacy.



It is the body-gadget, the body-botox, the body-playful, the body-disneyland "which become the models according to which people shape themselves, it follows an extreme alienation. (Ewen) The female "photoshop" and the steroid android in perpetually pixelated facelift are the beings you are likely to encounter in your navigations on cybersex waters where life is far from "a beautiful quiet river. Cybersex is the universe of the absence of all identity markers in a pornographic imagination where, in total ecstasy, Iraqi soldiers pose naked, piled up in heaps and forced to sexually activate in front of video cameras. War and porn; just more of the same.

The cult of postmodern representation, like a hypnotic trance, venerates the image and the illusions it provides. We no longer speak, we communicate more but we look at the same image. The more images there are, the more there is nothing to say. Postmodern art is a desert of humanist thought in favor of hyper individualism.

"To express oneself in a postmodern context means to show oneself in one's difference for difference even if one has nothing to say, especially if one has nothing to say. "(Carfantan)

Art thus becomes eminently egocentric. We are forced to note that the public space is entirely invaded by the advertiser who extends his sprawling visibility into the private office.

My helping narcissism, these modern, postmodern or ultramodern scenarios that whatnot, becoming expression of the "me- myself-and-I" where the artist as traveler XXth century became a staging oneself in world: Me in front of the Sphinx, Me in front of the Eiffel Tower, Me in Place Saint-Pierre, Me in front of the Taj Mahal, Me in the Sahara, Me among the Innu of Minganie in Canada, etc. The I merging with all cultures.

Having reached this term, death has done its work since the viewer has lost his soul . Not from a physical death , but more essentially still, not to live one's life, to die as a presence in the world, to die as a Presence to oneself, to disappear in the flux of the inconsistent and the unreal of a another life that will never be mine .

Telling stories is not new to society, as archaic myths attest. Except that the evolution of the fictional narrative was inevitably confronted with reality. The expected identity script was therefore continually reshaped by life experience. With the help of aesthetic biotechnology, humans are now able to "change" skin at will thanks to dermato-electronic tattoos, the skin becoming a screen, an interface connected to artificial synapses. The possibilities for transformation are incredible. Like a chameleon, the skin and iris of the eyes change colors; Ditto for trompe-l'oeil clothing, the new transgenic fashion.

But it happens that the gap between the desired identity and reality is so deep that it causes identity rupture. It follows a lag often a confrontation which destabilizes the individual. There is then a gradual withdrawal from ordinary action towards contemplation or reverie, further strengthening the virtual identity.

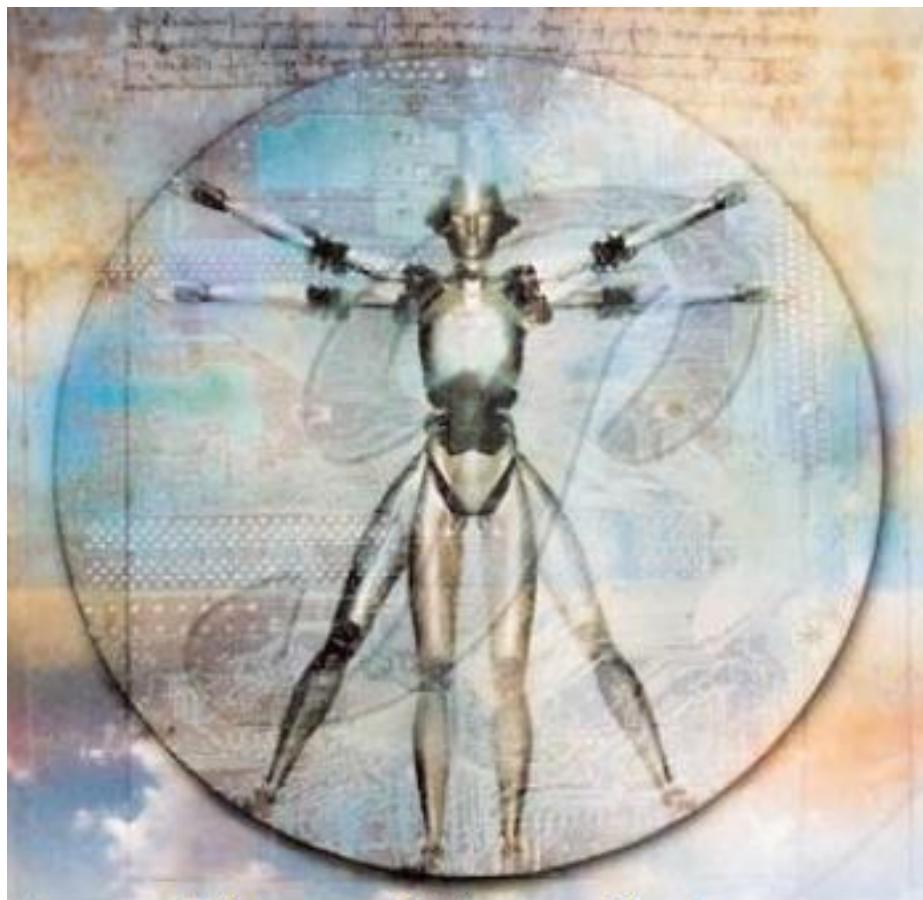
"Here is the new fence: the finished man, locked in his ego, his identity and his rights, who does not tolerate any foreign reference to his desires, his body and his origins. Apparently open to everyone, the finished man allowed himself to be enclosed in a cocoon which he himself had secreted. This confinement, which is caused by the degradation of the sense of the ideal, is the mark of today's narcissistic individualism which divides contemporary man from a world populated by images. (...) As soon as the referents and ideals disappear, in short all his vertical sense of otherness, the best survival strategy available to finished man is to fall back on himself, should he have been the only measure of his desires. " (Marc Chevrier, The Time of the Finished Man, p.91)

Androgynous body

Porn, as mass art, has had the merit of informing us about the ideological discourse that prepares the ousting of women from the only place where they immediately prevailed: motherhood. The feminist movement had not

foreseen, moreover could it foresee it? - that the total liberation of the woman would end in the complete disappearance of the mother, - her sacrifice? - ousted by the techniques of reproduction in favor of the sterilizing sexuality of porn. From the prehistoric rituals that man aspires to dispossess woman of her creative power, the day has finally arrived for the ultimate conquest.

“The last word cannot be left to nature: this is the fundamental stake. This exceptional grace, innate, immoral like a cursed part, must be sacrificed and immolated by the enterprise of the seducer, who will lead it by a learned tactic to erotic abandonment, where it will cease to be power. of seduction, that is to say a dangerous power. (...) In any case, something is given to the woman, which must be exorcised by an artificial enterprise, at the end of which she is dispossessed of her power. (...) It is always the story of a murder, or rather of an aesthetic and sacrificial immolation ... "(Baudrillard, De la seduction, 1979, p. 136-140)



“The death of God is also the death of the goddess” (Haraway)

The modern icon of the woman dispossessed by the man of her motherhood is the drag queen, "that fairy gone wrong", as the triumph of sterile hyper femininity. The drag queen symbolically prepares the ground for the ousting of woman as a "biological matrix", natural, in favor of the triumphant advance of the cybernetic, artificial matrix.

But the transsexual is only a step towards an even more esoteric or magical finality : the androgyne. The radical American feminist, Donna Haraway, carried away by the cybernetic movement in *Simians, Cyborgs and Woman. The Reinvention of Nature* calls with all its wishes for the complete denaturalization of women and, by extension, of men. "There is no longer any father or mother, but an all-powerful technical matrix. »(Lafontaine Céline, L'empire cybernétique 2004)

One would be inclined to believe that women would naturally be inclined to defend humanist feminism against the cybernetic approach. But to believe, the historian Haraway, in *Cyborg Manifesto* , only cybernetics will be able to deliver the woman from the socio-historical oppression of which she is the victim by building a new environment where the differences between humans and machines, between men and women will be abolished. . The cybernetic feminist "dreams of a hybrid world, without sex and without gender. We see very well how this cybernetic feminism contributes to the immense popularity of the cosmetic and biotechnological industries which dream of reshaping the human body according to the fantasized codes formulated by genetic engineering thanks to computer-generated images. Concept at the heart of the work of several plastic artists because this inaccessible androgyny is what humanity is heading towards. (Haraway in Virtual Speed, p.254-258)

It is necessary to remember that behind this philosophical dialectic, there is a real political demand. Thus the imperfection of Man would be sexual duality. For Klonaris and Thomadaki, for example, the desire to offer an alternative to the difference between the sexes is accompanied by a feminist position: "in order to be able to oppress women, we must know that they are indeed women. By creating confusion, we would therefore resolve all inequalities. The androgynous emblem ultimately participates in the same discourse as gender but shifts it towards sexualization, towards the anatomical sexes. It is no longer a question of contesting the constructions of the feminine and the masculine but rather the bipartition of man-woman, or

more exactly male-female and to wish for its disappearance, such would be the purpose of feminism, it was necessary to think about it.

These works would thus join the discourse on the love of Aristophanes in *The Banquet* of Plato in which the love would correspond to the feeling of nostalgia in front of this lost unity. Androgyny therefore also corresponds to this fantasy of completeness. It beckons towards the original fusion and embodies this memory of origin and sexual indifferentiation, even as Mircea Eliade says, "the essential nostalgia for humanity. "In the *Timaeus* , Plato says that at the beginning of mankind there was no sexual division. Taken up by biblical religions, this theme of unity is embodied in the asexual angel and cherub. Once again, ancient myths come to captivate contemporary artists. Transsexuals and androgynes thus cross the contemporary imagination like the sketches of a body in the making, whose current configurations oscillate between technological fetishism, sexual nihilism and the invention of an idyllic beyond.

This is the case with the future creation of "sex machines" for the use of single persons, couples or groups. These orgasmic machines connected to the central nervous system are identical to the psychedelic synthesizer (drug-machine) designed to induce pleasant hallucinations.

Techno-mystical body.

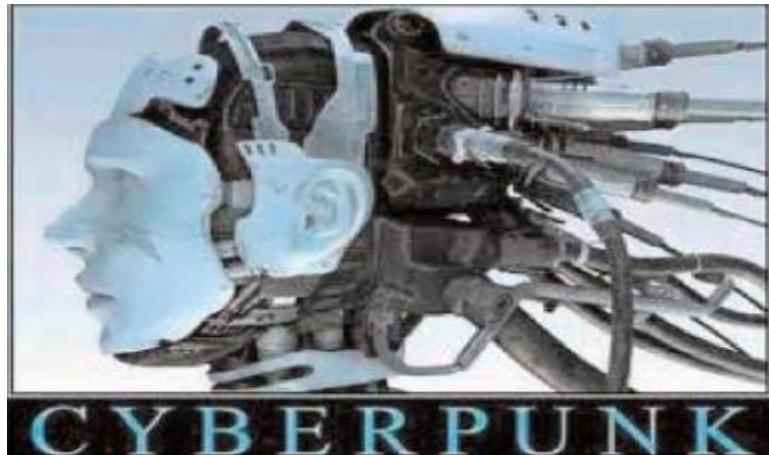
Post-modernity marks the arrival of neo-shamanism within everyone's reach. Individualization requires, man is certain that he is his only shaman, as he is his only artist, his only guru capable of achieving his spiritual connection with the cosmos. This refocusing of spirituality on the individual marks the explosion of "à la carte" sects. »No more collective religions, mass cults, welcome to the world of alternative beliefs of neo-shamanism, which makes some ethnologists say that primitive shamanism was probably the first religion of man and me to add that shamanism techno will be the last.

Placed under the seal of reconciliation, of synchronicity, where physical and metaphysical, intuition and reason, psychology and parapsychology, everything becomes recycled, stirred, diverted and amalgamated in a formidable re-enchantment of the world. Never will the spiritual offer have reached this hallucinating proliferation of karma-cola, an expression designating the commercialization of postmodern spirituality.

Monotheistic religions, oriental spiritualities, alternative medicine, naturopathy, psychotherapies coexist until almost incestuous copulation to give birth to hybrid entities as improbable as Christic massage, Koranic astrology, Kabbalistic tarology, Sufis cleaners of chakras, Gestalt shamans, Gnostic oncologists, physiotherapists and hypnotherapist dentists. But this convergence between technology and natural sources of life distills in our veins a most perverse effect.

The more science and technology evolve, the more they employ a mystical language. The equations of quantum mechanics become such enigmas that only a metaphysical language can grasp their complexity. Thus Einstein pleaded in favor of a "cosmic religiosity" to which corresponds "no idea of a God analogous to man"; a cosmic religiosity without dogma, without Church, without caste of priests. Certainly, because this religiosity is inescapable; the more science apprehends the limits of the Universe, the more its representation escapes the rational and takes refuge in metaphor and poetry, which the famous physicist Werner Heisenberg illustrated in these terms: "We certainly end up succeeding in understand the world, by presenting its order structures in mathematical forms; but when we want to talk about it, we have to be content with metaphors and parables, almost as in religious language. "

But above all, quantum theorems show us that the world has become random and reality as absolute truth indecipherable. Science which, since the Enlightenment, has rationally dismantled the spiritual conception of the world, finds itself in a dead end ; a completely logical incomprehension - "Our reason has limits" (Kant) - which allows the return of the sacred. Some claim that science is rationally discovering what mystics have intuitively known all along.



The techno-mystic mixes the transcendent impulses of the hippies of the 60s with the electronic aspirations of the cyberpunks of the 80s-2000s. For hippies, the bright future is psychedelic focused on the expansion of consciousness thanks to hallucinogenic drugs allowing the body to regain its primitive purity, for cyberpunk, the future is cyberdelic focused on consciousness connected to large computer networks forming cyberspace, "the body being obsolete. The point of convergence being that both bear witness to a religious faith in technology, one chemical (LSD) and the other electronic (computer).

Two major books turn out to be the founders of the new electronic theology in accordance with the prophecies of Joachim de Flore. The first *The Future of Man* by Teilhard de Chardin announces the great spiritual metamorphosis that humanity awaits: the noosphere. The more the matter, the atom, becomes more complex, the more it becomes conscious, he explains. Man, as the most sophisticated conscious organism, has allowed evolution to access the technosphere, the fruit of reason. This new leap follows the successive spheres which have covered the earth: the lithosphere, the biosphere, the atmosphere. By adding the technosphere, man brings evolution to the threshold of a new leap where the men of the future will no longer form, in any way, a single consciousness, the noosphere announced in 1924. For him, the advent of an "Ultra-humanity" will converge in an "Omega Point", a sort of cosmic Christ who would be the completion of evolution in the noosphere, a sort of Hyper spirit.

McLuhan's second *Understanding Media* explains that communications technologies are gradually transforming the world into a "global village" for achieving "one and only consciousness". Two important volumes of the

counter-culture which therefore attempt the reconciliation between metaphysics and materialism in a scientific cosmology.

The “cyberdelie”, the “noosphere” thus illustrate the arrival of a technetronic nirvana where the spirit will definitively supplant matter, the body. "What in reality is the elimination of man himself from the process which man has discovered and perfected, with his promised end of all struggles and all research, if not the final escape of Buddha from the Wheel of life ? Once complete and universal, complete automation (post-humanism) means total renunciation of life, and ultimately total extinction: the very retreat into Nirvana that Prince Gautama described as the only way to free himself. sorrow, pain and misfortune. » (Mumford, *Le Mythe de la machine* , T.II, 1974, p.307)

This Mumford sighting is visualized at the end of *2001 A Space Odyssey* , a film co-written by Clarke and Kubrick, where the techno-mystical apotheosis comes true when the astronaut crosses the "Omega" point where the outer odyssey and interior converge to form the sacred realm of a nirvana resolutely transcending humanity.

“According to new technologies, living beings belong less and less to the organic sphere. We become body-media, body-images, body-intelligence. We are transformed into a body-culture. ” (www.archee.qc.ca - interview with Olivier Dyens - Chair et métal)

"Gone are the days when humans defined themselves simply according to their biology, today machines are an integral part of this definition." “Who says life has to be organic? ” (www.archee.qc.ca, op. Cit.)

“The more the cultural and media environment grows, expands and acquires its autonomy, the less the organic environment is necessary. ” (www.archee.qc.ca, op. Cit.)

“We have to go paperless. We have to “decorporate”. We must become “liquid” and immerse ourselves completely in the information space that cyberspace offers us. To survive, to allow this planet to survive, we will have to make ourselves more transparent, less “heavy”, less flesh and more information, more bytes and less genes. ” (www.archee.qc.ca, op. Cit.)

However, this dematerialist and post-humanist science recalls in several points the mystical theology developed by monastic orders where man is in a way the author of his own salvation in his search for deification, his *theosis* , an idea founded on of Christ's own words:

“I give them the glory that you gave me, so that they may be one as we are one: I in them and you in me, so that they are perfectly one. ”(John 17: 22-23).

Leaving his body, the mystic unites with God in the contemplation of the world and thus participates in his *theosis*, that is to say in his deification:

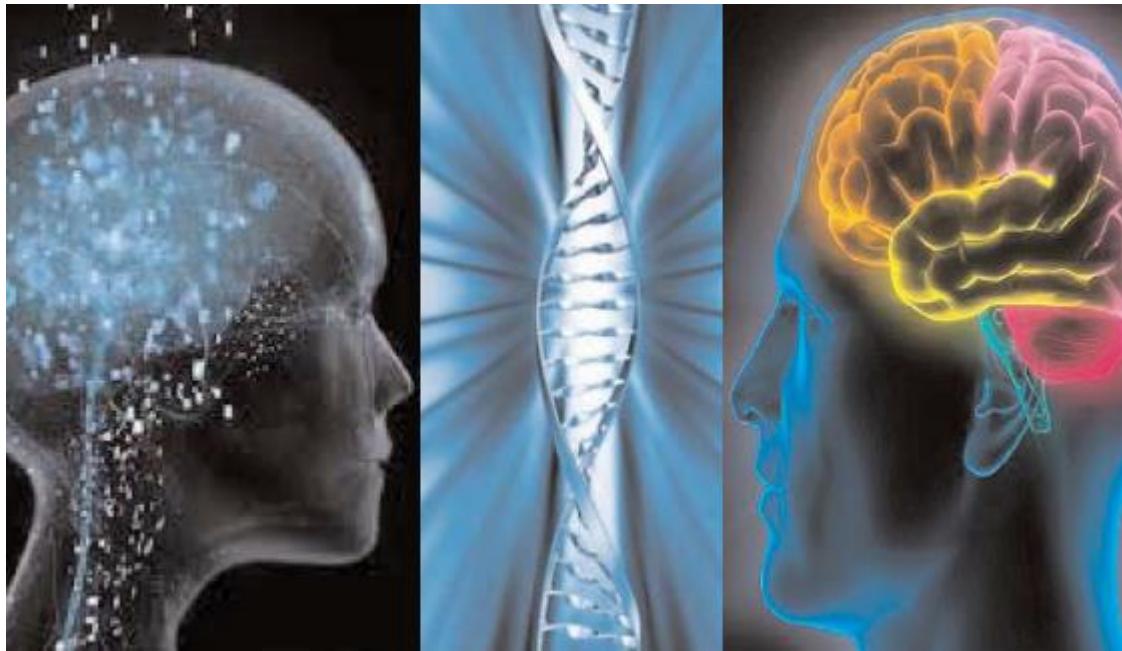
“You have granted me, Lord, that this corruptible temple - my human flesh - unites with Your holy flesh, that my bloodmingles with Yours; and henceforth I am Your transparent and translucent member. »(Simeon the New Theologian).

The mystical theology of the Incarnation developed by the monks is part of a search for union with divine energy "which transforms the body and makes it spiritual (...) so that the whole man becomes Spirit . "(Triads AI, 2.9). This means that "he who participates in divine energy (...) himself becomes, in a way, light; he is united with the Light, and with the Light he sees in full consciousness all that remains hidden from those who have not had this grace "(V. Lossky, Theology of Light, p. 110 in Eliade)

The entry of the divine Light into the conscience thus makes it possible to discover the perfection of the origins and the end, the ultimate fate of man who will put an end to history. (Eliade) And only worthy men (artists, cybernetic scientists) like monks can now enjoy the vision of the Light. Except that the monk in a trance leaves his body momentarily to return to it while the techno-mystic invites us to a permanent "farewell to the body".

So here is the era of techno-shamans whose messianic program was prophesied by Arthur C. Clarke, famous science fiction author who already in 1968 declared in the *Playboy* magazine :

“Maybe our role on this planet is not to worship God, but to create him. ”



In all spheres of human activity, we are witnessing a gradual establishment of an unnatural philosophy that wants to "free" us from human finitude and the terrible bankruptcy of man in his material environment. The modern artist discovers with terror not that he is mortal but that he is already dying, dying. And this anguish imposes on him the urgency to invent himself, to become a creator not of his identity but of his simulacrum except that inventing himself is not an easy task.

Transhuman body

Transhumanism preaches the "improvement" of Man by all possible technological means. This futuristic philosophy is based on the rejection of the "limits" and "flaws" of human nature. It advocates nothing less than the emergence of a new species "superior" to our own; Nietzsche's superman in techno sauce. Thanks to technology, we would be becoming "transhuman", a transitional state towards "post-humanism. "



Initially, the humanist seeks to harness reason, science and technology in order to counter poverty, disease, disability and food insufficiency in the world. The transhumanist, for his part, has a particular interest in the application of techniques for the improvement of the human body on an individual scale, in the quality of life in general, in the elimination of congenital barriers of the physical and the mental.

Transhumanist philosophers believe that there is an ethical imperative of perfectionism: men strive for progress and the improvement of their condition. They also argue that it is possible and desirable for humanity to enter a transhuman era, where humans will have control over their evolution. In such an era, natural evolution would be replaced by deliberate and artificial transformation.

With prosthetic surgery, man should stop undergoing his physical evolution, he will be able to redefine it. Implants and prostheses show another way of sculpting our body, of giving it relief, of shaping it as we see fit, in the image we want to give. Certain trans-humanist practices are already among us without our paying attention to them on a daily basis. Currently most of

them aim to repair humans: we create legs and articulated arms for amputees, we make hearing deaf thanks to cochlear implants, we help their hearts to beat with pacemakers, we make the sight with bionic eyes (tiny camera placed in the orbit and connected to the optic nerve) ... It is good to note that such prostheses are already more or less commonly used but that they are only at the beginning of their evolution and that further research is underway to make them even more effective.

Other research, this at the experimental stage, is being carried out: implant to increase memory, remote arm manipulation ... Research is also carried out on the development of micro-generators which allow energy to be recovered in the human body to power prostheses (used today only for pacemakers). Several researchers are focusing their work on neuroscience and DNA research. Their goals : human artificial photosynthesis to free humanity from starvation and the creation of predatory cells called "artificial phagocytes", a kind of predator cells transplanted inside DNA to replace defective or senile cells.

The first representations of the trans-human are directly drawn from the imagination of science fiction, in particular cyberpunk, in which appear "connected" humans, overloaded with prostheses of all kinds, half-men, half-machines.

The "transhumanists" distinguish four major possible evolutions. First evolution: the passage towards the era of the "robot sapiens" (the cyborg) with its intelligent prostheses or not. Second evolution: the shift towards "soma sapiens" or "pharmaceutical man", a large consumer of drugs and cognitive enhancement substances ... in order to act on the biochemical composition of the brain and create feelings and beliefs at will. Third evolution: the switch to nanotechnological GMHs (genetically modified humans). The solution would go through biogenics and nanotechnologies which would allow a great permanent tinkering of stem cells. Fourth evolution: the passage towards "immortality" by "uploading" ie downloading of information found in our brain into a computer hard drive. For example, uploading (the uploading of consciousness) is the theme of the book *City of Permutants*, by Australian Greg Egan, who imagines that it will one day be possible to simulate his brain on a computer to make it live in a virtual world for eternity. This principle is found in *Avatar* and *Matrix* films, but uploading is also the subject of research for several researchers on artificial intelligence. All this beautiful program is perfectly summed up in the

formula of the philosopher Daniel Tanguay: "to solve the human problem, not in its social or external conditions but starting from the transformation of the man himself ..."

Welcome to the world of cybernetic body art of technological millennialism.

You can find everything on the Internet: sadomasochistic cyberpunk, messianic science fiction, virtual robot / advertising pixel fights, self-amputation shows, neo-inquisitive checks of your most secret thoughts, neuro prophecies. -psychiatric, "cyborgasm", shamanic submolecular visions, brain musicians, erotomaniac machines / dolls, virtual dredges, sex tex, paradoxical sexuality, technicized perversions, morphed creatures, transgenic animals, biotechnological disembodiments, surgical alienation, barbies macho men, cyborg bodybuilders, "neuromancers", biomechanical tattoos, neurological prostheses, neuromuscular chips: osmosis of a new man and a modern primitive.

In their hands, cybernetic art thus becomes a ritual celebrating the apotheosis of cyberspace where the spirit will soon undergo, such is the promise of salvation, a digital processing like computer-generated images. Today, it is cyberspace, a contemporary illusion, which offers the most sought-after field of identity experimentation, experience of the double media where all the symptoms of modern discomfort, continual dissatisfaction with real identity, the tension of unfulfilled desires find their outlet on the Internet in technokitsch. Even more, hyper individualistic art now requires a complete adhesion to technology by offering virtual universes of complete immersions which nourish a collective narcissism leading to an entirely electronic religiosity.

“The natural relationship between man and reality is therefore modified or even destroyed and is replaced by an artificial relationship created from scratch by means of technology. We see the world through television, video images, we think of the world through our technical power to transform Nature. We represent interiority through the use of technical instruments. We imagine through futuristic representations that technology is discovering us. The thought, the word, the action, the imagination, the sensitivity, the sensitivity of our time live under the influence and under the influence of technique. Does this mean that technique has become a way of

thinking? Or is it there to dispense us from thinking? "(Serge Carfantan, <http://sergecar.club.fr>, Philosophy and spirituality, lesson 44)

This techno-shamanist art is part of the great movement of liberation from nature propagated for all major religions and finds its culmination in the Advent of digital Immortality where identity, character and memories will be saved on hard disk.

“All evil is justified, the spectacle of which builds up a God. ”(Nietzsche)

The whole cyberculture is characterized by a search for transcendence in the image of the majority of the great religions. Denial of the body is the path of suffering to attain Enlightenment following the example of monastic self-flagellations and stigmatized saints. But often when the body appears as the limit to transcendence, then going out of the body becomes the ultimate means of spiritual elevation. The artists / performers of body art have enabled us, through their "theater of cruelty", by their staging of the body, to understand the odious absurdity of the body doomed to corruption: the weakness of the finished, damaged man. , aged, destined to die.

“The perfection of means and the confusion of goals seem to characterize our time. ”(Einstein)

Today's science resembles in several respects those "laboratory arts" which were the arts of the construction of the new man. Like them, science, mainly technoscience, aspires to metamorphosis as a desire for an indeterminate future, as an inner necessity towards a utopian imagination.

Since religions, politics and art have demonstrated their powerlessness in the face of the challenge of the real world, it is now up to science to take over.

At the turn of the last century, science fiction writers were drawing inspiration from scientific advances to create beings with fabulous powers. Since then, science has been inspired by these super heroes to create research projects that attempt to make tangible these powers imagined in order to develop humans, make them more efficient, more powerful. For example the Extropians who challenge entropy (the disorder is always increasing), an inevitable process which leads the universe to its disintegration, and announce the imminent advent of a new species.

It is the same with the cyborg as with current artistic projects. It is paradoxical to note that both artists and scientists, even the most atheists keen on the theory of evolution, do not escape transcendence; that in wanting to create the cyborg, they "confirm" that man is a creation: "the artificial creature and the human of which it is the image are part of a creation which always calls on a" higher level. »(Breton, In the image of man : from the golem to virtual creations, 1995)

Like God creating man by breathing the breath of life into matter, human beings have always aspired to demurgy. In the past men deify what they did not understand, whereas today they deify what they understand, what is within their reach. In the first place, to realize the incredible potential of the new cybernetic man, the only one capable of breaking down the borders between man, animal and machine; a fusional being integrating all the utopian concepts of the ideal body that has finally become real, the ideal realized. Ray Kurzweil, computer scientist and futurist, anticipates the imminent advent of a super-intelligence which will make that of men obsolete. According to him, we are on the eve of a technological leap based on the exponential growth of the computing power of computers. "The Singularity," writes Kurzweil, "is a future period when the pace of technological change will be so rapid and its impact so profound that human life will be irreversibly transformed."

The application of the cybernetic concept goes to Steve Mann, researcher at MIT (Massachusetts Institute of Technology) and the inventor of "wearable computers", a kind of small computer to be carried on one's person. He would be one of the first cyborgs, a primitive cyborg. Here is how he reports his cybernetic experience in the American magazine *Technology Review* :

"Each morning, I decide in what form I will visualize the world during the day. Sometimes, I add two eyes behind my head - it can be useful, you never know ... - Or, I grant myself a sixth sense, like the ability to feel objects at a distance thanks to the "vibravest" that I invented. It is a jacket equipped with radars that detect approaching objects and then trigger vibrators. (...) Merging with technology brings me to a higher state of consciousness. "

You will notice that our primitive cyborg carries all of his sensory devices outside the human body. The next step was that of the American Johnny Ray who implanted an electrode in the brain which, when it concentrates, controls a computer. From now on, with nanotechnologies (miniaturization

technologies) man will be able to swallow his own technology and will be able to structure his body to his liking; he will be an architect of himself.

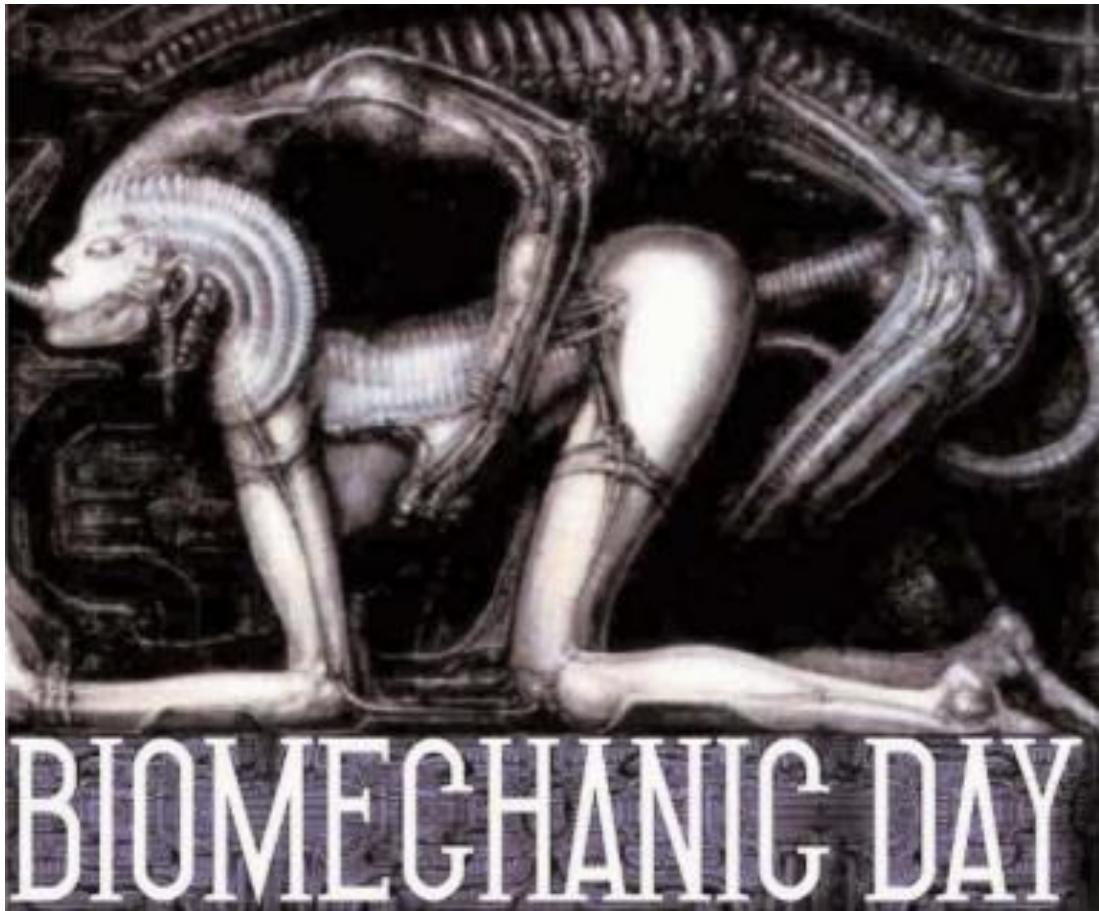
The great pundits of nanotechnology are already seeing the light of day when these microscopic machines will repair cells indefinitely and will make us almost immortal. The notion of the body becomes fundamental in the light of nanotechnologies since it becomes as such an increasingly dominant place of power. This is what could also call into question human nature as well as the humanist notion that seemed to characterize it: freedom. Because these tiny grains of sand stuffed with information that can be slipped between the skin and the muscle of the limbs will also act as real bar codes and will also allow the identification and satellite localization of individuals. Thus technologies will always be at the service of the social control of the masses for the purposes of order and security.

It is Michel Foucault who has best analyzed this increasingly strong intrusion of power into bodies. In *The Will to Know*, biopower has a role of regulator of the social body: it regulates the population, administers the living ... "It is about investing life through and through. "And to add :" A normalizing society is the historical effect of a technology of power centered on life. "

Aside: Watch your trash, never turn your back on your TV, smile at your car more often. Say "hello" in the morning to your coffee maker and "goodbye" to your alarm clock. When your shoelace comes loose, coins fall from your pants, the pen stops writing, the motor coughs, the toothpaste plug falls in the sink, the toaster burns your toast , may the traffic light always turn red for you; above all, don't get upset, everything is terribly trapped, because that's what they want these dirty objects, to eliminate you, to make you crack. This is their subversive action: to take your place by making yourself like them. (script from a 1950s science fiction text)

Biomechanical body

If Warhol wanted to become a machine, the characters in HR Giger have already achieved the great biomechanical fusion. He is the great eroto-biomechanical master of video games and of all cyberpunk culture, the most influential artist in the pictorial world of new technologies. Giger's biomechanical creatures are no longer human, with him, "God is a monster. "Creator of Alien, monster of Hollywood cinema, fin-de-siècle



BIOMECHANIC DAY

style, the Swiss surrealist painter Giger, in his works / paper including *Necromonicon* , *Biomechanics* , reveals to us a whole insane universe" of buttocks sodomized by autonomous penises and cemented by excrements, a quadriplegic child covered with boils, "erotomechanical" images of human orifices penetrated by heavy-metal phalluses ", in short, he presents to us his biomechanical cosmogony of " flesh and metal "monsters expressing his post-humanist phobias who still confuse, even still, the most seasoned Freudian psychiatrists.

"Bio-mechanical" bodies, a term used by Giger, are the epitome of technological tribalism and say a lot about the human condition in cyberspace. For Ray Bradbury, famous science fiction writer, "these illustrations predict the future".

The artificialization of the environment thus affects the entire body : plasticized organs, implants, prostheses, genetic manipulation, robotics. When Stelarc claims that the body is obsolete, he points out that McLuhan's claim that technology is the extension of body functions is outdated. From now on, technology becomes an essential component of the

body so that the body can finally function in real time, at the speed of light as in computer networks, hence Stelarc's idea of an "amplified, accelerated body" by electronic implants.

The body is for Stelarc a site of radical experimentation. Thus cybernetic art continues the research undertaken by medicine at the beginning of the last century, think of artificial lungs, the pace maker for the heart, electronic implants. This medical machinery transposes the notion of the laboratory body to society as a whole, art being no exception on the contrary.

Stelarc began with spectacular suspensions, coldly using his body not to reach a higher state of consciousness but as a simple material for sculpture. Empty, vulnerable, obsolete body that it penetrates, virtualizes, robotizes. He explores telepresence and the involuntary body in *Split Body* by allowing distant people to pilot half of his body connected to an interface that sent him electric current and involuntarily contracted his muscles. In *Poing Body*, he connects his body to the Internet which he uses as an external nervous system, the body moving according to data from the net, possessed by a computer entity. " I do not see the body as the site of the psyche or of the social inscription which presupposes a kind of me, but as a biological apparatus that can be redesigned. "

So many new materials which the artist seizes upon: Stelarc's third arm in the form of an electromechanical prosthesis, synthetic human skin dolls made by Australian artists from the *Symbiotica* group , genetic manipulation experiments by Edouardo Kac on plants and animals, finally what about the mannequins of Christ Cunningham, presented at the Venice Biennale 2001, with the connecting rods and synthetic cogs so nicely polished and harmoniously making love (All is full of Love) in a post synthetic universe - humanist.

"Art is an action that makes you think. "(Alain)

In his performances, Stelarc's body becomes a veritable experimental laboratory where the body, like a NASA cosmonaut, is surrounded by various sensors, microphones and probes projecting on a video screen the images and sounds of organs interacting with artificial prostheses. . In this regard, Stelarc uses the formulation of McLuhan for whom technology has always been at the center of human evolution from the appearance of tools in the Paleolithic to modern computers. Except that until today, technology did

not interfere with the intrinsic nature of man. It is now otherwise. With miniaturization, micro-machines can be implanted in the body.



According to Stelarc, the introduction of prostheses into the body (artificial heart, etc.) signifies the end of the biological evolution of the species; with each transplant, the being now evolves artificially and gradually from generation to generation towards the cyborg. We are at the crossroads of evolution, we are entering a post-Darwinian era which opens the way to a symbiosis between the biological and the technological. The body must be rid of its organs to become a better receptacle for more efficient prostheses and above all resistant to biodegradation.

A whole fundamentally post-humanist philosophy is built on the postulate that the cybernetic body will be able to act and live beyond its own biology and the space / time allotted to it. Post-humanism no longer accepts the human body as it is. And to clearly mark the end of organic evolution, the disgust of the body, the flesh, in cyber language, is called "meat." "

From counter-culture to against-nature.

“Sacrilegious instincts still haunt big dreams. ”(Noorbergen)

Artists and scientists therefore strive to empty the body of its substance: the gene replacing the soul, the preventive gnomics to detect "imperfect" subjects. The technosciences make of my body a piece of de-spiritualized flesh. It is my entire presence in the world which is here annihilated by this metaphysical reductionism.

Curiously, the mass cyberspace represented by the popular art of video games is a curious mixture of comics, "trash" art and the futuristic precepts

of Marinetti on violence and war, of Stalinist productivism promoting the speed, of the machine. Except that the dream of the early XXth century embodied in the mass culture has turned into totalitarian tendencies in a market obsessed with democracy idolatry of goods. Art is an essential component of our societies and will always be present. It is therefore not art that is at issue here but rather a critique of the representation of man and of the socio-political direction that certain artists try to promote. What do you want, art is not exempt from totalitarian drifts as futurism and productivism, socialist realism, etc.

In Richard Hadrey's *Metrophage*, "Zombie analytics", a sort of savage gang, have their "crest", their totemic emblem in the form of body tattoos such as "subcutaneous pixels that reproduce scintillating images of the skin of dead stars of the world. rock and video. While in *Video Star*, Walter Jon Williams describes the new trend in the style of "urban surgery":

"The result was a flattened face turned into a canvas for the tattoo artist who had covered every square inch of flesh. Complex mathematical formulas covered the forehead. Under the black plastic eye implants one could see skyscrapers, silhouettes of buildings which traced a fictitious horizon across the flattened nose. The chin appeared to be a circuit board diagram. »(Quoted in *Virtual Speed*, p.292)

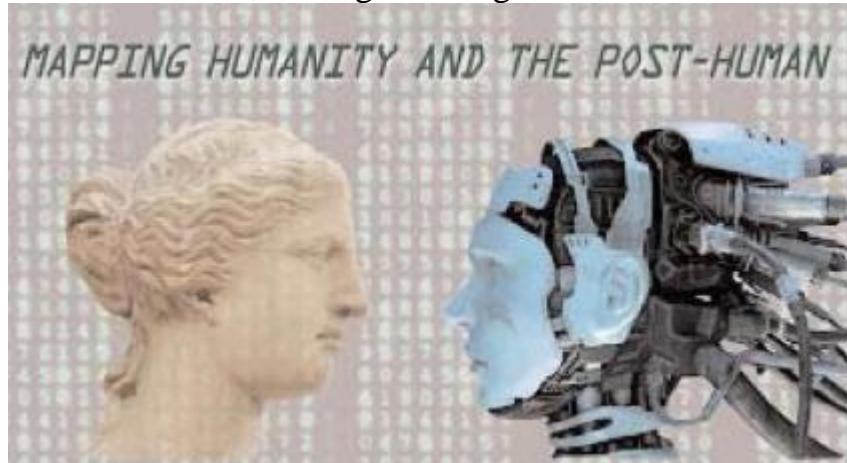
"We will have the destiny we deserve. "(Einstein)

Being is nothing more than a digital representation in a procession of multidisciplinary hybridizations drawn from the universe of media arts. Such is the post-humanist project, in line with the three monotheistic religions of the Book, that is to say an exponential hatred of the body, of the instincts and of nature. While poetry tends to bring being closer to its essence, technique tends to distance it; what art represents, technology achieves.

The question is no longer whether he will have a cyborg or not, but when? We are already acquiring the components of the cyborg, quietly, as we have seen. The art of the XXIth century sets the stage by spreading the gospel of the man-machine symbiosis bio-technicians. Even more, escaping the code of ethics under the pretext of creation, the artist becomes the guinea pig of daring bio-technical experiments supervised by complacent scientists. Transgenic art is a compelling example of counter-natural artistic-scientific collusion.

Transgenic body

The discovery of the DNA double helix by Francis Crick, James Watson and Maurice Wilkins in 1953 transported genetics to the pantheon of modern science and was instrumental in the evolution of the cybernetic concept for the creation of an artificial, intelligent being. and autonomous.



Bio-geneticists are drawn to the flesh, where "the word became flesh" precisely where the secret of life lies. Mystical DNA is therefore making a remarkable, if not remarkable, entry into the new scientist cosmogony. "Some geneticists refer to the human genome as 'the Bible', 'the book of man' and the 'holy grail'. (...) DNA thus acquires a cultural status similar to that of the soul in the *Bible* . (...) It is the fundamental entity - the seat of the true "me" - in the discourse of biological determinism. »(Nelkin, Lindee, *The Mystique of DNA*, 1998)

The history of the body in the XXth century is intimately connected to scientific developments and medical; it is therefore normal that the artist is interested in it. The genetics are proving to be just as thrilling if not more than interplanetary travel.

"Transgenic art is a new art form based on the use of genetic engineering techniques to transfer synthetic genes to organisms or to transfer natural genetic material from one species to another, all within the goal to create new living beings. (...) Given that at least one endangered species disappears forever daily, I suggest that artists can help increase global biodiversity by inventing new forms of life. (...) In addition to the transfer of the genetic material inherent in a species to a new host, we can also speak of "artist genes" ... The artist then becomes a genetic programmer in the literal sense

of the term, who can create life forms by entering or modifying this code. (...) Being human will mean that the human genome is not our limit but our starting point. "(Edouard Kac, www.ekac.org)

The contemporary artist is the only one to have brought up to date in modernity the anthropocentric secret of our collective unconscious since prehistoric times: the creation of a new being from the genius of man. The instrumentalization of men by technosciences where man becomes the object of scientific work opens wide the doors of biological demigraphy. Genetic engineering, by a kind of molecular tinkering, goes beyond the natural and social order by fiddling with the human body itself as well as all living things. The body becomes a molecular theater open to all manipulations, possible staging.

Kac's artistic project aims to introduce the luminescent gene of the jellyfish *Aequorea Victoria* in his future dog as for the now famous fluorescent green rabbit. Subsequently, he will embark on the combination of DNA in order to create "plantimals" a kind of plant-animal or its opposite, an animal endowed with plant genetic material and to create "animals" a kind of human-animal or animal with human genetic material. The artist Christiane Geoffroy, for her part, intends to transpose the great paintings of contemporary painting into living art by genetically modifying cows. By manipulating the genes responsible for the shape of the framework and the color spots, she wants to offer farmers a catalog of cubist cows à la Picasso, cows / Mondrian, cows / Klee, a Vasareli, perhaps! Thus peasants and Sunday walkers will be in direct contact with the history of art.

Along the same lines, artist Marta de Menezes has succeeded in creating genetically modified butterflies with patterns never seen before in nature. In South Africa, Laura Cinti exhibited a transgenic cactus containing human genetic material that in addition to thorns produced human hair. Here is how she explains her project :

" The "cactus project" began in 2001. Its first logistical challenge was the morphological expression of keratin genes implanted in cactus cells and the external production of hairs (even though internal production would have interested me just as much). Initially, our idea was to create and experiment with transgenic plants. The cactus, because it is almost carnal and often appears as both monolithic and innocent, protected by its thorns. Hair is a reproductive sign, the sign that our body is changing and becoming

sexual. The meeting of the two is then intended as a semantic orgy, a upheaval of traditional genetic engineering which, instead of producing something sterile, is embodied in a transgenic cactus which remains sexual (an organic dildo, growing. .)" (<Http://lesmutants.site.voila.fr/cinti.htm>)

These artistic works were of course quickly recovered by the economy. In 2003, for example, a Singapore company released the world's first transgenic pet, a fluorescent red, green and orange zebrafish. The " Glofish ", (glow meaning to shine, fish, fish) is an animal genetically modified by the introduction into its genome of a fluorescent protein gene. (<http://www.glofish.com/>)

Transgenic exploitation of animals has only just begun. These artistic projects are in line with the current genetic manipulations of scientists on other pigs that have received human genetic material in order to produce and transplant in humans rescue organs or beta cells that produce insulin.

Of course, transgenic art is one of the advertising projects of the future. Already, advertisers are working on projects to transform the colors and patterns of animals for commercial purposes. Genetic modifications in nature are blank advertising ground. Imagine the commercial spinoffs for the Nike or Adidas companies, for the one who succeeds in genetically introducing its logo on the coat of the cheetah, the fastest animal in the world.

"Imagine coral poisons displaying the EXXON company logo, Coca-Cola sharks, Pepsi barracudas, McDonald cows, Kentucky chicken, Land Rover rhinos, and so on. And to get the pill well, nothing like an advertising campaign explaining that these genetic modifications are part of a vast plan of the big international companies to avoid the extinction of endangered species. Large companies must sponsor all plant and animal species to protect them. » (Michael Crichton, Next, 2007, p.264-268)

According to Marc-André Sirard, director of the *Center québécois de recherche en biologie de la reproduction* : "The most spectacular tool in genetic demigraphy is the famous 47th chromosome, an artificial micro chromosome which contains the genes that researchers are willing to place there. Inserted into the nucleus of a cell, this chromosome integrates with the rest of the human genome in the 46 natural chromosomes and allows the stable and precise expression of a high number of handpicked genes. The

questions that immediately arise are: which genes must contain this chromosome? Where should we stop in improving the quality of life? What role models of human beings will we choose to be? Who will be the best human for the planet? Tomorrow will be our judge. One thing is certain there is no point in playing ostrich. These technologies will be used by humans. Slowly but surely because man has always sought to improve his lot and has always used the tools at his fingertips to achieve it. It's in its nature. But who will decide on their application to the species? Surely not you, surely not me! Let us not forget that modern science is subjugated by the economic law which determines its orientations. Research is increasingly driven by the market. Like politics, science is subservient to market forces and private investors. The collusion between new knowledge and the hegemony of the market will concretely achieve what is promising and technically feasible. Know that hundreds of researchers are in the process of concocting the recipe for the post-human and that we will be faced with a fait accompli without warning because, we have let science think for us by accepting to be relieved of our responsibility for our destiny. How then to revolt against what appears to be an act of liberation?

Since the promulgation of patent rights on living beings (TRIPS), hundreds of biogenic companies have engaged in a veritable confiscation of living things, a kind of genetic neocolonialism where the DNA of inhabitants, plants and animals is systematically taken. . We are witnessing an incredible bio-piracy of biodiversity knowing that 80% of this still virgin biodiversity is found in countries, forests and in the genes of so-called developing populations.

Under the pretext of bio-prospecting, companies are grabbing the genetic wealth of poor countries with the same ferocity with which the West, in the past, had plundered their natural wealth during the colonial period. For the period between 1987-1995, 25,000 biotechnology patents were filed with *the US Patent Office* while only about 100 were filed by developing countries, including China. (Papon, *Le temps des ruptures*, 2004, p. 210,)

Why such a gene gold rush? Because the number of living species is estimated between 5 and 50 million; no expert can say a figure with certainty which explains such a large difference. So far, only 1.4 million species have been identified: 990,000 invertebrates, 45,000 vertebrates and 360,000 plants and micro-organisms. But what is certain on the other hand is the worrying aspect of the loss of biodiversity. It is estimated between fifty and

three hundred plant and animal species that go extinct every day while *the International Union for the Conservation of Nature* (IUCN) says in its red list that 11% of birds, 20% of reptiles, 25% of amphibians, 25% of mammals and 34% of fish are currently endangered globally. Instead of taking measures to rectify the ecological situation of the planet, we venture into collecting genes of endangered species from which we hope to obtain as many patents as possible. The scenario is all outlined in advance: in 20 or 30 years, companies will offer on the market the cloning of extinct animals and plants in order to "repair" the terrestrial ecosystem that we have degraded.

As always, man believes himself to be a creator when he is only confined to simple imitation. The clone will always be inferior to the original. The clone is a fascinating monster. On the other hand, the more the original disappears, the more "the monster" becomes important until eventually replacing it completely. Already, Pascal, in *Pensées*, had noticed the same phenomenon before in painting:

"What vanity is the painting which attracts admiration by the resemblance of things whose originals we do not admire! "

So much so that according to *the World Intellectual Property Organization* (WIPO), individuals and firms in industrialized countries held, in the mid-1990s and all fields combined, 95% of Africa's patents, practically 85% of those of Latin America and 70% of those in Asia. And the saddest thing is to note that this enormous disparity is most often the fact of the corrupt Third World political elite as Albert Memmi remarks: "It is not very difficult to see that there is a correlation between misery economic and unbridled corruption that plagues their countries. The failure of decolonization cannot be attributed to the West alone because there is indeed co-responsibility and Third World thought, which throws all the responsibility for its bitter failures on the dominant nations, is a fallacious thought. The former colonies may have succeeded in their political liberation but have failed in their economic and cultural liberation. (La Presse, September 24, 2004, Lectures, p.9)

And the only international text on biodiversity, the *International Convention on Biological Biodiversity*, signed in June 1992 at the Rio Earth Summit, clearly refuses (article 15, paragraph 1) to apply the status of heritage to genetic resources common to mankind.

However, this unprecedented capacity to shape nature "in our image" and to create bio-industrial flora and fauna will promote the emergence of Ecosystem Creators associated with the powerful scientific, technological and economic complex resulting from the convergence between the gene revolution and the electronic revolution. The sole purpose of these Ecosystem Creators is to push the boundaries of knowledge by exploring all aspects of bio-genetics and to see how far they can refine their techniques. So to regulate overpopulation, these creators of the future are already thinking of modifying the human genome of the embryo in order to create the tissues and organs necessary for amphibian life. These men-fish will have skin designed to resist the aggression of salt water, an additional layer of subcutaneous fat to protect against hypothermia in cold water, webbed feet, a series of chemosensors to locate their food and a sonar system like that of dolphins or whales to orient themselves as well as an ultrasonic code to communicate between them.

Behind this desire to create something "alive" for both the artist and the scientist looms the phantasmagorical projection of creating another world, of being the rival of someone (God?) Or of something. (nature ?)

Aside: Commentary on the Prophet Zarathustra. "But the prophet is weary of the eternal ritual of the regeneration of myths and announces once and for all a radical and definitive transfiguration of the human condition by the "science "of rigorous and useful knowledge. Man will only be able to attain Enlightenment through his sacrifice, in the transfiguration (final Revolution) where he surpasses his human condition to achieve the great "Universal Renovation." "(Eliade)

"Visceral sharing is the only way to break the isolation, to overcome the obligatory solitude which is the lot of any incarnation. Until we exchange our organs, we will not be able to have a real experience of the other. This is the only way to initiate a real exchange between individuals. Putting your guts on the table is insufficient. We must put them in the others and welcome theirs. Only at this price will we be able to abolish the exclusions, struggles and violence that have always divided peoples. Human nature is to be changed. Until now, art has been busy commenting and criticizing the world. He must now transform it. It is urgently necessary for humanity to take charge. Artists, to be up to their historic task as prophets, must show the way. »(Jean-Jacques Pelletier, The missing flesh, 1998)

This new conception of the role of art in society is essential for the understanding of modern art. By offering us his own reading of socio-political realities, the artist also claims to build “new realities” for a “new man” living in a “new city” and goes so far as to assert that his work “is an act of creation. , in the almost divine sense of the word. »(Read, The philosophy of modern art, 1988, p.16-21)

“It is not only science and technology that modernity was inspired. It was also, it was above all perhaps, a whole spiritualist syncretism which fed on what is most contrary to reason. Theosophy and anthroposophy, no doubt, but also spiritualism, occultism, dialogue with the deceased, belief in invisible worlds, in mysterious radiations, in paranormal forces, in parallel universes. (...) None of the great names of modernity, from Kupka to Kandinsky, from Mondrian to Malevich, from Duchamp to André Breton, emerged unscathed from this fascination which shows that symbolism did not die in 1900. A whole worrying esoteric nebula, where we find the belief in paranormal powers, the taste for palingenesis (reincarnation) and eschatologies (ultimate vision of man and the universe), but also the belief in the manipulation of the masses by the occult power of a few initiates, magi, masters and "leaders" (Mussolini, Hitler, Stalin), obscures the brilliance of the Enlightenment that modernity was supposed to increase. »(Jean Clair, The responsibility of the artist, p.17-18) (The words in brackets are ours).

We are still swimming in the romantic illusion of "the artist rebellious to any cause, insolent, independent." "From the dawn of the XXth century, artists, writers and theorists of modernity have shown otherwise. As much in Paris and Rome, Berlin and Moscow, the avant-garde intelligentsia flirted with terror. Since that time, the artistic avant-garde gangrened by the doctrine of salvation, embodied by the artist / savior, has always tended to drift towards totalitarian utopias; fin-de-siècle post-humanism replacing Bolshevism, fascism and Nazism as a mass social utopia.

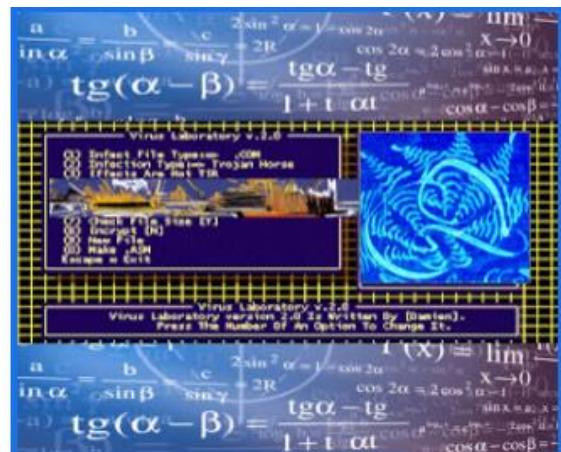
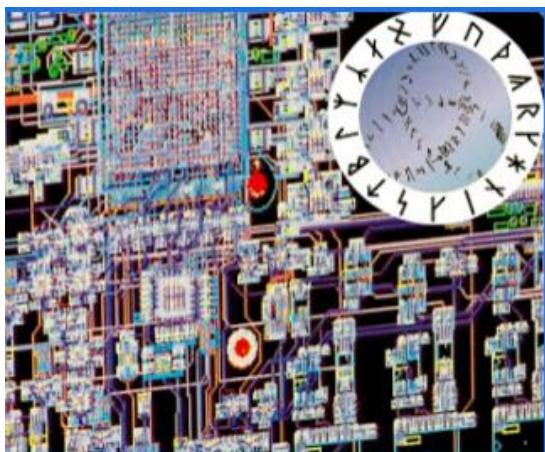
"I have seen the great mass ideologies grow and spread before my eyes, fascism in Italy, National Socialism in Germany, Bolshevism in Russia and above all this plague of plagues, the nationalism which has poisoned the flower of our European culture. . I had to be the helpless and helpless witness of this unimaginable relapse of humanity into a state of barbarism that we had long believed forgotten, with its anti-humanism dogma consciously set up as a program of action. "(Zweig)" Their predilection for crime, for the satanic outsider, for the destruction of civilization is

notorious. (...) The notion of avant-garde therefore took on an unfortunate meaning that its first supporters would never have imagined "(Eizensberger cited by Clair, 1997, p.18-19)

The failure of avant-garde artists in their attempt to "change life" opened the door to a new unprecedented collaboration between art and science, a new positivist messianism will be born, that of creating, in the image of man, an artificial being; the body becomes an object of art and science, it is the road to Damascus which leads to the resurrection. Man henceforth aspires to the demigraphy, that of man / God.

With the discovery of the human genome, a whole magico-religious language has invaded science. Stephen Hawking says scientists are unveiling "the spirit of God; Leon Lederman calls the subatomic particle "the God-particle" at the origin of everything. Sociologist Isabelle Stengers summed up the phenomenon very well, stating:

“When scientists talk about God, they are usually talking about themselves.”



Perhaps we need to be aware of the "deity complex" inherent in instrumental reason from modernity to make us understand and embrace modest reason? "If the Incarnation is the central fact of our culture, then everything follows. "

“No one will emerge alive from the arts of the future. The beauty of man is in his destruction.”

The big difference between genetics and bio-techno-informatics to reach the "final revolution" is that the reproduction of a human being from a skin cell (cloning) is not equivalent in terms of creation. to that of a downright artificial entity, external and independent of man. Even the creation of a transgenic being is for them only a backward-looking fiddling with genes associated with the 150 breeds of dogs resulting from human manipulation. It's already seen. No, for many geneticists and computer scientists, the creation of the cyborg is much superior to the vulgar clone or the human-pig. Highly elite, cyberscience has for constant purpose the search for a higher state of man.

Since Antiquity, the mythical project of an artificial creature has therefore embodied the cutting edge of the most advanced techniques of their time in order to thwart or reproduce the laws of nature.

"Could we not then imagine that humanity is also a disease for some higher organism (the earth, the universe) that we do not manage to grasp as a whole, and in which it finds the condition, the necessity? and the meaning of its existence? Seeking to destroy this organism and being obliged to destroy it as it develops, just as the microbial species aspires to destroy the human individual suffering from a disease (cancer)."

And are we not allowed to continue our reflection and ask ourselves if this is not perhaps the mission of any living community, whether it is the microbial species or humanity, of gradually destroy the world beyond it? (...) In this sense, it is perhaps permissible to interpret the history of humanity as an eternal struggle against the divine which, in spite of its resistance, is little by little, and by necessity destroyed by human. »(Jean Baudrillard, Figures de l'Alternité, p. 148-149, 1994)

Cybernetic body

“Science sends us back our own image: it is by looking in this mirror that we frighten ourselves. "(Jacques Roger)

Science and technology have not said their last word. Let us be "resolutely postmodern" and go to the limit of our possibilities. Because the cyborg is only a step towards the ultimate goal. Because the cyborg is always material, it has a fused body, that is to say, but always subject to terrestrial attraction and therefore to nature, ditto for the transgenic body. However, the will to

power wants to free itself from everything, to get out of the whirlwind of material gravity and this supreme conquest will be that of the complete evanescence of the body in the spirit.



From now on, only the need to cross the natural limits of biological life will animate the desire of the artist in order to ward off the bad fate cast on the human condition, that of its slow and ugly decrepitude, its mortuary physiological decay. Let us therefore entrust to the fusion of art and science another soteriological mandate: post-humanism.

"In a spirit which in many ways recalls religious millenarianism, the prophets, many in the Anglo-Saxon world, of post-humanity claim that the coming technical revolution will represent a formidable evolutionary leap for the whole of terrestrial life, so that they eventually predict that these upcoming transformations will give birth to new forms of life far superior to ours. » (Daniel Tanguay, Argument, vol 6, no 2, p.29, 2004)

As in the cosmetics or pharmacology industry, cyberspace presents new technologies to us as so many products capable of making the myth of eternal youth a reality. As the body ages, the machine never ceases to rejuvenate, to offer itself new things, year after year, to improve itself constantly, eternally; the end of the day being to throw away with pleasure the worn out, old-fashioned machine and replace it with the revolutionary new model with a sexier design. Here ! you will agree a seductive appeal far superior to our funeral. Some philosophers see it as a regression of humanity and intelligence. Perhaps ! Except that the man is ready to do anything not to die!

Moreover, post-humanist utopias teach us a lot about the conditions of modern man. Indeed, what implication lurks behind these futuristic thoughts? It will be up to Wiener to say it with disarming clarity : “We have changed our environment so radically that we have to modify ourselves to live on the scale of this new environment. In other words, man has so damaged the ecological cycle of the planet that he has endangered himself and in doing so, he must leave the biological cycle if he is to survive. But we have to admit it; humanity succeeded in recreating the forces of death long before those of life. Freud is right, Thanatos (death instinct) has always won over Eros (life instinct) in human history until now that we think of the atomic bomb, repeated genocides, climate change and the appalling extinction of plant and animal species.

Faced with this new light, we can almost thank post-humanism for revealing to us the possible escalation of science instrumentalised towards the destruction of life. However, cyberspace is a mental landscape where man exploits his possibilities for speculation and foresight in order to go beyond, rather get rid of, “natural” places which prevent him from fulfilling his divine destiny. The West has given itself immortality as a horizon and the post-humanist is ready to sacrifice himself so that this civilization succeeds in its historic bet: to last forever in the freshness of the virtual youth of cyberspace.

Let us be clear from the outset because there is a snag and a sizeable bone with post-humanism. Even though our abstract abilities allow us to reproduce organic nature with amazing accuracy, our knowledge of the nature of life does not exceed that of the ancient Greeks so much so that transferring from the organic to the inorganic and vice versa. versa to the point of being able to download the informational content of our brain in

cyberspace has an incredible temporal dimension, as well to say pouring void into nothingness.

First, let us be sure that the era of the silicon chip will never replace the gene and the extraordinary adaptability of the biosphere. Second, artificial intelligence has nothing to do with brain intelligence. So to transfer them one into the other ... (Fisher, Argument, vol 6, no 2, 2004)

Assuming that we are able to do it, which is far from being the case, the only downloading of the information contained in our neurons would require 10 billion years without counting the 25 billion years necessary to previously store 1 information on a hard drive that would require almost unimaginable RAM. As for the neuronal connection between organic and inorganic materials, let's not even think about it; an antinomy. (According to computer experts consulted by Dery in *Virtual Speed*). It is technically nearly impossible to fulfill the promises of post-humanism. Moreover, the nature and the environmental crisis that are looming and our nuclear "ethics" risk causing us to disappear long before that. From man / machine fusion, only sales, repair services and spare parts and insurance will find their account. All cultural engineering studies are formal: the main function of modern culture is to facilitate economic growth.

Despite the present impossibility of neuronal downloading, we must not forget that all the laboratories are working on experimental scenarios which promote post-humanism and that man is the only being of creation capable of modifying the course of his sound. evolution. The cybernetic utopia is paved with good intentions : the avoidance of diseases thanks to the genetically modified man (Watson), the creation of the immortal man (Haseltine), the bionic man (Stelarc), the *Venus Envy* , the aesthetic utopia of dream body (Haiken, Natasha Vita-More) or the androgynous, cybernetic utopia (Haraway) and finally, disappearance of the biological body in favor of the computer brain evolving in a strictly artificial space : cyberspace (Hawking).

Transhumanism is found mainly in the most industrialized Western countries. Silicon Valley is one of the geographic poles most receptive to discourse on the posthuman (transhumanism having originated in California, where Gregory Bateson, father of cyberspace, conducted research associating cybernetics with social sciences).

Among these Western "North" countries, the Anglo-Saxon countries (more particularly the United States, the United Kingdom, Australia and the Commonwealth countries in general) as well as Japan and recently China are very active. Note that with the Internet as a vector of communication, the geographical criterion is not decisive in itself: transhumanism is a "deterritorialized" ideology.

The leaders are academics, independent researchers, generally scientists but also theorists. They are the ones who structure the transhumanist movement by publishing essays, opening debates on the subject and advancing research to move from fiction to reality.

Do you need to remember that the development of new technologies is dependent on military research. Did you know that teams of army and navy officers sift through all the scientific discoveries of experimental science to detect possible military applications? The army gets everything. Proof of this comical event as revealed by Gertrude Stein in her book dedicated to Picasso: at the start of the 1914 war, Picasso, boulevard Raspail in Paris, watches the first military trucks covered with stains of paint intended to camouflage them. Picasso then exclaimed in dismay: "This camouflage is cubism. "In fact, we learned later that the army had formed a unit of famous painters responsible for designing and producing camouflages of all kinds. Thus, despite Picasso, Cubism made its contribution to "the art of war." »(Papon, Time for ruptures, 2004)

Today the ideological convergence between the Pentagon and the video game industry is evident. War is now presented as a video game where soldiers become guinea pigs of technical applications. Art and experimental science are subordinate to the military-industrial complex, the work of which is heavily funded. Global companies and their large national subsidiaries, aware of the scale that transhumanism is gradually gaining, as well as large industrial groups are participating in research on bionic augmentations and also producing the elements necessary for bionic augmentations in order to keep the lead of the market: a company that does not innovate, it is a company that sinks! But transhumanism would profoundly modify society by creating new inequalities. The multinationals of the high-tech and the philanthropreneurs whose contribution are investments rather than donations, would see in transhumanism an incredible gold mine and a means of enslaving the population by creating again need and a dependence on these extensions. bionic. The power would fall into the hands of the most augmented people and those of the companies making such extensions.

Today, the world of scientific and university research is inevitably condemned to collaborate with the industrial world subject to the financial "logic" of globalization. It all started in earnest with the publication in 2002 of the famous "NBIC" report (nanotechnology, biotechnology, information, technology and cognitive science ...) commissioned by the US government via the *National Science Foundation* (NSF) and the *Department of Commerce* (DOF) . Objective: to have some fifty renowned American scientists draw up a great futuristic portrait of the future of our civilization and of humanity ... all in no less than 400 pages. Their conclusion is clear: on the basis of the convergence of nanotechnologies, biotechnologies, information technologies and cognitive sciences ... it will become possible to realize the wildest fantasies such as interactions between humans and machines, the disappearance of obstacles to generalized communication, in particular those resulting from languages, access to inexhaustible sources of energy, the end of environmental degradation. (in *National Science Foundation Report 2002*).

The cyborg is part of the order book of all the major space agencies, especially the Japanese, which already has a phenomenal head start. The presence of humans on Mars is at the limit of our current physical and psychological capacities. Beyond Mars, the conquest of space belongs to the cyborg. Space medicine, nanotechnologies, the cybernetic circuit and quantum mathematics are therefore at work.

As we can see the contemporary artist is intimately linked to science to succeed in his artistic project. And what does science say? She answers yes, it is possible. The technique is not content like art, to stage our apocalyptic fears and the tragic disappearance of the human being, it has the possibility of realizing them. Future work includes ectogenetic reproduction in artificial matrices and external to the human body where biotechnicians can intervene directly on the fetus to improve the development of embryonic tissues. Of course, space agencies soon understood the possibility of raising, during the space journey to increasingly distant galaxies, super astronauts, a new race specially adapted to a low-gravity atmosphere and endowed with exponential longevity thanks to predatory phagocytosis that eliminate aging cells.

Since the dawn of ancient times, man has driven the same point powerfully : to dominate nature and surpass the human condition. The cybernetic Australopithecus being only the bio-technological metamorphosis of our ancestor, his final mutation. Like the flame (verticality) of the primordial fire, he wants to physically leave this horizontal world and begin his conquest of the Universe. May the power, "may the force be with you !" And this unexpected shift in our revolutionary hopes, from politics and theology to contemporary technology, is explained by innovations that bring us closer to the desired future. So much so that these metaphysical, artistic, scientific abstractions should be taken seriously because the junction of art to science increasingly confirms the desires of hegemony of the scientist / artist since cybernetic thought is indeed the one that today think the world. The future is sidereal.

Mutant virtual body



Surrounded on all sides by genetics, cloning, computer techno, cyber culture, hatred of organic and inorganic promoting the ontological project XXIth century increasingly precise : mutate and disappear.

This is why all the artists of cyberspace have placed their desire for transcendence in the hands of technosciences as a sort of magical thought, a techno-animism at the service of the metaphysics of the body, of its epiphany.

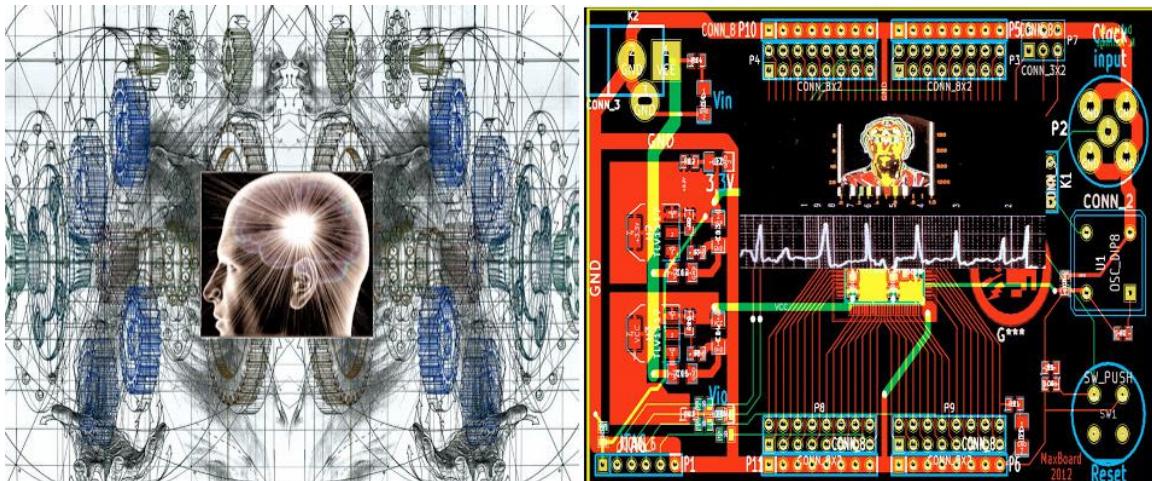
Make no mistake, postmodern also means post-biotic "where robotic life forms capable of autonomous thoughts and procreation will develop to constitute entities as complex as ourselves." Soon we will willingly transfer our minds to computer memory or robotic bodies, and take leave of this weak flesh that encumbers us. (Dery / Moravec, Virtual Speed, 1997, p.18) Once again we are in the midst of a millennial electronic prophecy of eternal salvation where our fantasies of power will always elude ethics.

Only cyber-technology can make the desire for immortality a reality by stopping the cycle of evolutionary biology by extracting the spirit from the body then propelled into the "Nirvanet" where we cross appearances like transparencies, like an "imprint of 'angel. "

The cycle of natural selection comes to an end. From biological evolution, (This is my body) we will move on to cybernetic improvement (This is my software) where unnecessary organs will be replaced by new gadgets, the body will be prosthesis: Ecce Homo Techno.

"We are at the age of soft technologies, genetic and mental software. The prostheses of the industrial age, the machines were still returning to the body to modify the image of it - they themselves were metabolized in the imagination, and this metabolism was part of the image of the body. But when we reach a point of no return in the simulation, when (nanotechnological) prostheses infiltrate the anonymous and micro-molecular heart of the body, when they impose themselves on the body itself as a matrix, burning all the symbolic circuits subsequent, any possible body being only its immutable repetition - then this is the end of the body and its history: the individual is no more than a cancerous metastasis of his basic formula. "(Baudrillard, 1979, p.235)

“In a thousand years we will be machines or gods. ”(Sterling)



The virtual body underlines the victory of pure reason, of spirit over matter. This victory passes through disembodiment, a liberation of the spirit from its carnal prison. This pure spirit takes on the attributes of deity. The cybernetic body image is one of the most revealing mirrors in Hollywood cinema. James Cameron's film *Terminator I* offers us a contemporary resurrection of a body reconstructed from dead organs and inert objects. Thus the body can no longer die since its vital force is now relayed by the omnipotence of science. In fact, cyberspace reveals to us the great metaphysical project of technosciences which is developing without human knowledge.

To do this, it must be understood that cyberculture is only the technological result of monotheistic religious philosophy concerning nature and the body. Cyberculture “drinks from the syncretic sources of all cultures and religions. It cements the scattered elements torn from vanished mythologies. Then he recomposes everything with the thoroughness of a prodigious sorcerer ”; it is constantly reinventing itself, integrating new technological developments as they are invented. (Christian Noorbergen, *Les distances du divin*, in Artension, Nov-Dec 2003)

"We are witnessing a deification of knowledge, that is to say" knowledge prevailing as a value over human life, which makes it possible to justify all the excesses of biological experiments. »(Drouin, *The Other Future*, 1989)



“I think a lot of Teilhard de Chardin; he was talking about the noosphere, which would be the connection of all fields of human consciousness, and which becomes more and more powerful as civilization advances; and he said that God wants to have someone of his level to talk to, and that's what humanity is creating little by little. I couldn't describe to you better what I think is happening. »(Barlow in Virtual Speed, p. 58)

Because God cannot die like all archetypes, he can only transform himself, take the color of the habits and customs of societies like a chameleon! At most, God as an archetype can fade away, be absent for the time of his transformation, he always reappears. Thus the postmodern gospel reads as follows: the new post-humanist consciousness announces the advent of an Ultra-humanity converging at an Omega Point - a cosmic Christ who would be the completion of evolution in the noosphere (de Chardin). This “generation of Total Leap will enter the Hyper-mind (...) leaving behind the last residues of matter. (Clarke). Having reached the point where the odyssey

of outer space and that of the inner odyssey meet, the being can finally transcend his humanity to access the realm of the sacred. (in Virtual speed)

“To any scientific achievement therefore corresponds a dynamic myth: Icarus is the myth of aviation, Prometheus that of atomic energy stealing from the stars their secret to give it to men, the golem is that of the automaton, that of the cybernetics. Dynamic myths do not act at the conscious level in our society: (...) the dynamic myth emerges at the level of global scientific society, as an organizing tendency that modulates the flow of discoveries and unconsciously directs individual steps . ”(Abraham Moles quoted in " In the image of man ", Breton, 1995)

The dynamic myth of our time is the saint of the Scriptures who by his asceticism no longer wants to be a slave to matter. It is also the "purified body" of Pythagoras but in both cases, this does not mean to despise the body but to affirm a spiritual life stronger than the passions and the carnal sufferings. In cyberspace, this mystical idealism is rather fantasized to the extreme.

“History is only an eternal restart. ”(Trucyde)

This mystical theology of Light is the very essence of the arts of cyberspace, where the work without support, without materials, without body, is expressed in the luminous fluidity of the bytes. : Malevich's white square without the frame support = light.

The body / work becomes evanescent, absorbed by the pure Spirit of the electronic network / mandala. Immateriality, timelessness, reversal of the metaphysics of "the Word became flesh" by the "flesh which becomes Light. »Extreme fusion of the organic in the inorganic, final exit from the natural cycle of life and death. As at the beginning, our spirit / signal will wander in the universe / network like the Australopithecus on earth but without the pangs of natural life. We have barely come, for some, to free ourselves from the monotheistic sky and hell that already points the cyber sky. Definitely, “the future is behind us. ”(Riton)

“The party is over, the time has come to choose sides. ”

Artists and scientists are therefore engaged in a long procedure of decreation, of dematerialization, the pixel gurus will say. All the great

philosophical, religious, artistic political, scientific theories have been based on a representation of man; men equal in democracy, men enslaved in dictatorship. For the bio-sciences, the body is indeed a malleable, modifiable representation of man; for cybernetics, man can merge with the machine or vice versa but, never in the history of humanity, we have had to deal with a representation of man which implies his physical disappearance, that is to say which foresees the exit of the body from its terrestrial universe by the creation of interfaces between the body and the digital software to propel us into the immateriality of the virtual operational space.

"Knowledge has been transformed with us into a passion which is not afraid of any sacrifice, and has basically only one fear, that of extinguishing itself ... The passion of knowledge may destroy humanity. We may have come to the idea of humanity sacrificing itself, not on the altar of truth, but on the altar of knowledge. "(Edelman Bernard, 1991)

"Hell is believing yourself in paradise by mistake." (Simone Weil)

The primordial waters of the newly elected continent are cyberspace where everything vanishes. More skin, body, races, more sex roles, more desires, needs, disappearance of the social, of politics, of economic ideologies, disappearance of otherness, of the other, all that matters individual salvation in the dizziness of disappearance.

"Is this vertigo dangerous?" At first glance, probably. But thanks to him, we finally free ourselves from shackles, dogma, ideology and repression. Through vertigo, we can finally be free completely, forever (and lose ourselves, it is true in this freedom). In the face of vertigo, being a man or a woman, a Jew, a Buddhist Christian or a Muslim is irrelevant. Facing the void, we move, letting our old ideological skins slide under our feet. Faced with emptiness, we are naked. Nudes and first. Free from an almighty God, from an inherent happiness and unhappiness, from a stifling fate. Faced with emptiness, there are no untouchables. Everyone now has the opportunity to be what they want, to be reborn in what they choose, to destroy themselves in what they want. The children of the void will not be sinners, nor condemned, nor chosen. They will simply be. Everything will be possible for them. Their existence will be their universe. "

"We are moving forward today towards this world with enthusiasm and hope, but without really understanding what we are, without really

recognizing to whom or to what, historically and politically, we belong. On this continent, we celebrate the end of our racial, national, religious and sexual identities, because we rightly see there the possibility of a new beginning, but we also deplore the sudden emptiness of our beings. On *Continent X*, we are universal and amnesiac, freed from the prisons of human thought and dogmas, but also from any bondage and any fidelity. "

(...) "One thing is certain whatever one thinks of this continent, it will not disappear, because never in the history of humanity have we turned our backs on a transformation. We have never backed down from a scientific breakthrough, never have we ignored a technological discovery, regardless of whether they were good or bad ..." (Dyens, *Continent X*, 2003, p. 152 - 153)

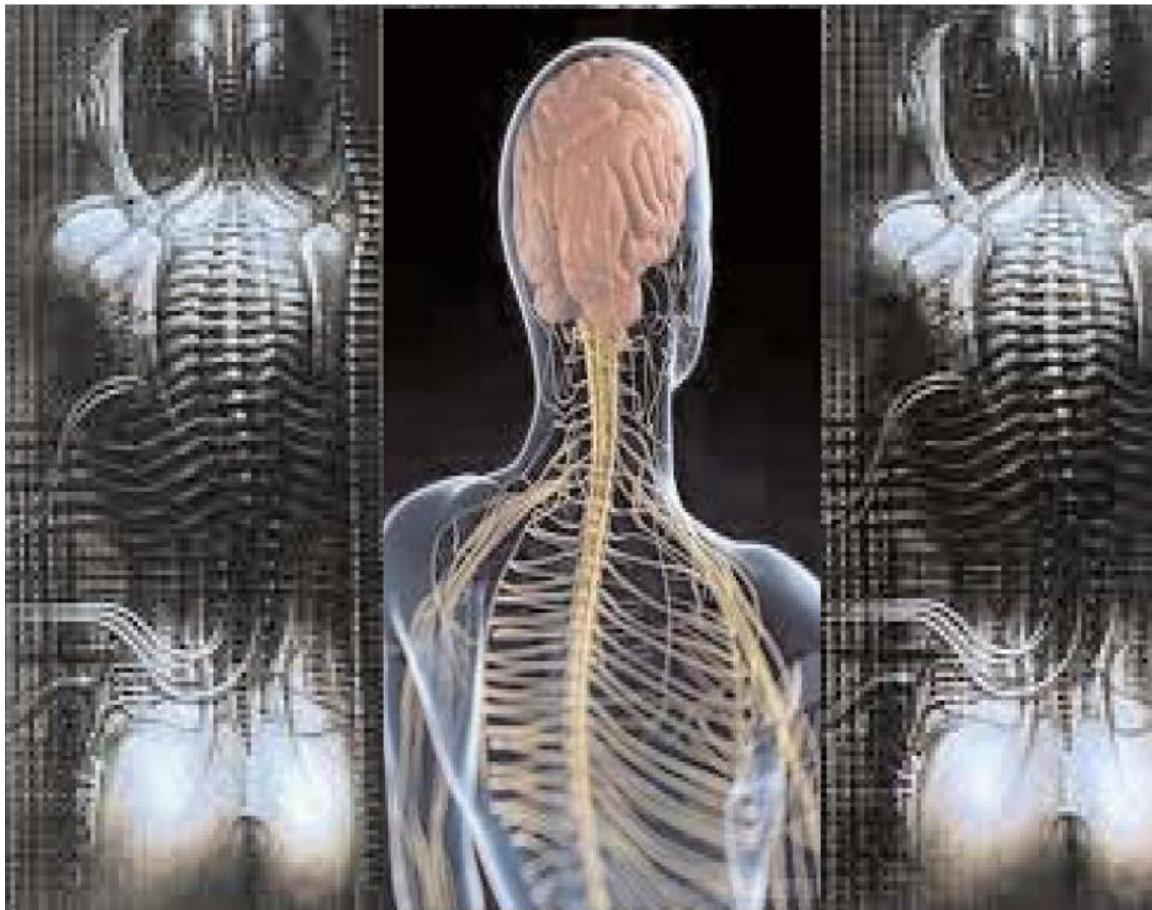
The last paragraph of this quote is very disturbing. First, it demonstrates that ethics has never succeeded in imposing itself to stop the will to power in action, at most, it can slow down the process. Second, this whole post-humanist philosophy rests on the existential bankruptcy of man. Let us take only the relation of man with his environment, the Kyoto protocol, which would make it possible to slow down the greenhouse effect, although ratified, will perhaps never be respected. We all know that the greenhouse effect endangers millions of animal and plant species and will cause ecological and meteorological cataclysms, the consequences of which we are already suffering. Our lack of courage is symptomatic of the predicted catastrophe. And the rapid evolution of the situation will mean that our "ethicists" will always be a step behind reality. Post-humanism will thus become the "historical victory" of the *animus*, the victory of reason, the defeat of the *anima* and of nature in their disappearance.

"Our utopias are placed on the verge of despair."

We are faced with deadlines that call for a radical change in mentalities. But this awareness of humanity is once again at the level of the crisis as if we were unable to "prevent in order to cure." Desertification, pollution, epidemics, famine, civil wars, ethnic massacres, religious fanaticism, these are the symptoms of a sick planet. The increased interest in cetaceans and polar bears is commensurate with the possibilities of their imminent extinction. Yet for centuries writers like Whitman and Thoreau have spoken

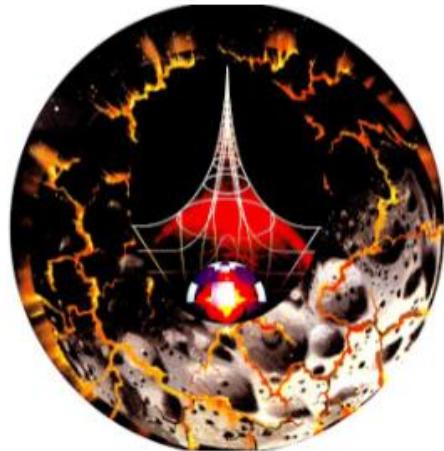
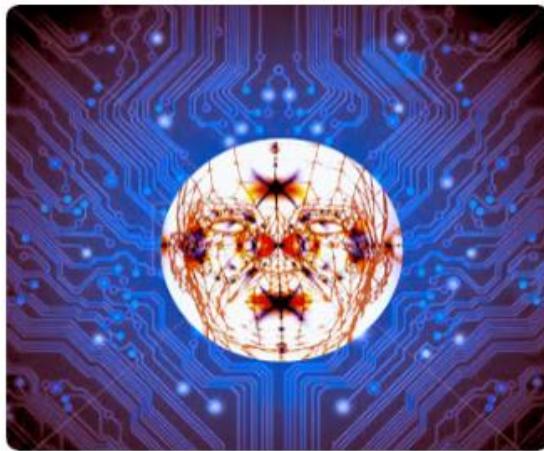
to us about threatened nature and reminded us of the desperate prophecies of great fallen Native American chiefs.

"No doubt they all speak of the decline of ' our civilization ', but they usually leave open the question of whether ' our ' should relate to human civilization in general or only to its western phase. The problem to be resolved in this case therefore logically comes down to the following question : where do the internal tendencies which threaten " our " Western civilization with decadence originate and what must lead to ? Do they belong to a causal system interesting only the western phase of civilization, that is to say a period not exceeding a thousand years? "(From Mann, Age of the Masses)



Perfectible body

Spengler called our civilization Faustian. Faust represents man's desire to have "much more than God and the Devil can give him. »Faust incarnates in him these forces because of his will of power and perfection which knows no limits, because of his ambition to dominate nature, dynamism where in his conception of life and the world, progress does not neither truce nor rest. The philosophers of the Age of Enlightenment expressed precisely this idea according to which the human being is not defined by any fixed essence.



A founding value of modern humanism, at the heart of the major democratic, scientific and technical advances of our Western societies, the notion of perfectibility assumes that human beings only realize their humanity by tearing away from nature. The idea of human perfectibility is consecutive to the advent of modernity. It is a modern invention. (Nicolas Le Dévédec, From humanism to post-humanism: the mutations of human perfectibility, Revue du MAUSS, December 21, 2008)

The notion of perfectibility makes it possible to understand society as a creation, a properly human work. Another design of perfectibility refers to the human ability to make, thanks to the progress of science and technology, so the body is apprehended since the XVIIth century as a "have" more than "being" in other words, like a machine obeying the laws of mechanics and capable of being modified, improved. Except that the finality of the perfectible implies that the tearing of man from nature also means the tearing of man from his own body.



Art constitutes a part of this same process of dissolution which is only a phenomenon complementary to the symptoms of social and psychological decomposition. In this too there is a whole range of which we can follow the nuances in the evolution of, impressionism to surrealism via symbolism and expressionism, just as the doctor follows the progress of a neurosis or a psychosis. Since expressionist art, the human figure, like the world, has only declined.

This is why modern art has ceaselessly poured into historicism and exoticism by unceasingly and deliberately seeking new inspiration in older or foreign styles dominated by the feeling it takes to at all costs express something other than the world of what exists, quite simply because the

precondition : a new meaning given to life and to the world by a new community among men, does not exist.

Art has thus become objectless in a double sense : by losing its social mission it has lost respect for things in the outside world. The artist has no other mission than to " express himself." The only thing that still counts is the " subject " to the detriment of the " object " to the point where the artist is only interested in what is happening in himself. Most of us are not lacking in knowledge and general culture, yet we act like we haven't seen it coming. Why ?

"Science explores; Technology performs; Man conforms. "(Theme of the Chicago International Fair, 1933)

But unlike the utopias of past centuries which were proposed as a distant ideal, modern utopias appear to be imminent and realistically operational in our current development. All the technological advances make us glitter an effortless perfectionism towards social bliss under the dictatorship of the megamachine. Let us not forget: in the face of technology, "man conforms. "

We all find ourselves, politicians, economists, trade unionists, scientists, artists, ordinary citizens, trapped in a logic of cultural vision much deeper than our political choices. Whether one is left, right, centrist, anarchist on the Internet, it does not matter since in any case, the entire West has been fascinated and possessed by the myth of the machine. However, the current technocracy is the totalitarian outcome of a culturally machinist tradition that has imposed itself, encrusted since the Middle Ages. However, in the face of all despotism, the majority of men are crushed. "Voluntary servitude" you say! Nothing more wrong!

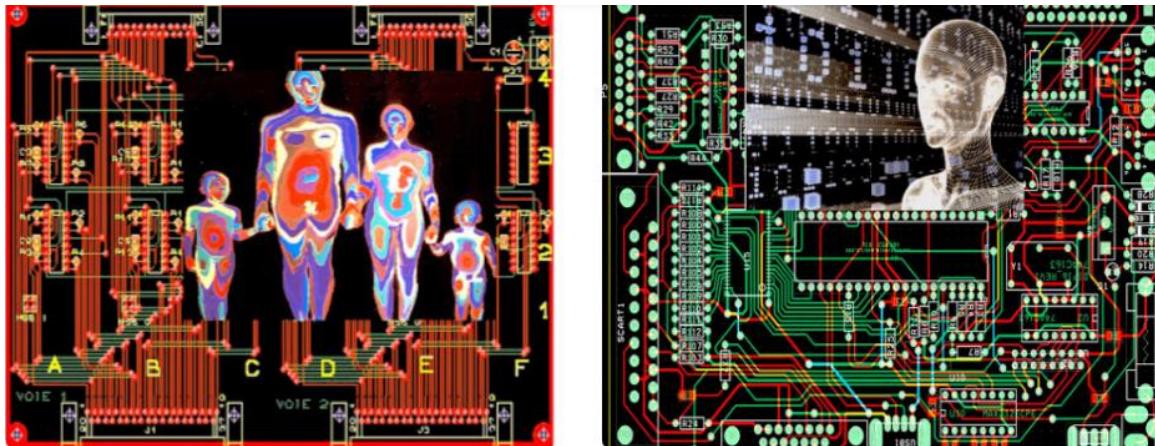
"Alas, if it were voluntary, this servitude would mean that as a last resort people are truly free. Tomorrow if they really wanted to, they could break free from bondage. However, I believe that this is theoretically possible, but that, in practice, it does not make sense, (...) those who live today in this society obsessed with money, who are forced to think without stopping to their savings account book, their retirement, their shares, their life insurance ... those who watch TV as it exists today, can we say that they have given in to bondage, that their bondage is voluntary? "(Pierre Thuillier, www.mediaport.net/HumainsAssocies)

Volunteer, no! Involuntary yes! Because there is bondage. Since Antiquity, man has been ready to sell off his freedom for more security. And that's where Zarathustra comes in. When Zarathustra walks through this ancient city where everything is shrunken, he sees the result of a successful and unchallenged policy of taming: it seems to him that men have succeeded in raising a new human variant. They have freely submitted to domestication and the choice of breeding which leads to domestic behavior. Zarathustra's strange criticism of humanity stems from his awareness of the false innocence with which modern supposedly good man surrounds himself.



We cannot speak of innocence, however, if men deliberately choose to elevate themselves to be innocent. Nietzschean prevention towards any humanist culture rests on the discovery of the secret of human domestication. He wishes to denounce and reveal the secret function of those who have appropriated the monopoly of breeding - priests and teachers who present themselves as friends of man to better control him. Nietzsche postulates here the basic conflict for the future: the struggle between small and large herders of man - which we could also define as the struggle between humanists and super-humanists. Post-humanism is therefore the opening of new possibilities for breeding, training and domestication of man.

"In this Big Brother world, ravaged by pollution, scarcity and overpopulation of 'Green Sun', as we generally imagine it, the chimeras of 'The Island of Doctor Moreau' converge (HG Wells, 1896), the "robots", these mechanical workers invented by Capek in 1921, the "numbers", these crowds of Taylorized engineers, described by Zamiatine ("We others", 1926), and the police technologies of Philip K. Dick in the sixties. In short, a world where, contrary to the old dogma of the Emancipation Party, power would have by its technical means, its plots, its terror, not only the capacity to crush all opposition, but to put an end to history by incarceration of each in the universal machine. "(Serge Trottein," Nietzsche's post-humanism: reflections on a hyphen ", Noesis, N ° 10, <http://noesis.revues.org/document662.html>.)



Even today, especially since the collapse of the New York Twin Towers, exponential security measures surround the individual who does not see the long-term trap. What to do when the size of our companies becomes so enormous that it will be almost impossible to manage it humanely? Oddly, questions of power are still absent in post-humanist writing. Questions as simple as "Who made these machines"? "Who wrote the computer program"? are always evacuated in favor of a dubious silence on the political issues involved here. We prefer artistic blur.

“The world to come will be like this. Technology acclimates us, trains us, deforms us, creates needs, models brains according to the machine of which man becomes a complement. »(Patrick Rambaud, Siècle rebelle, p. 198)

This technical system is extremely rigid and complex. So much so that even the lucidity necessary for the revolt remains confined to a small group that we refuse to hear, reinforcing the immobility of the system. One does not

change the trajectory of the machine as a dominant cult so easily, so much so that for all these reasons, the system is rather heading towards its implosion, a complete collapse. (Thuillier, The Great Implosion, 1995)

None other than the video *happiness in slavery* has demonstrated this reversal of values. Rejecting any organized policy in favor of a strictly individualistic ideology of personal salvation, the characters move in a setting of devouring machines to which they submit, going so far as to sleep with a sexual machine which will be the instrument of their destruction; a praying mantis machine which annihilates the progenitor.

Google-video / nin-happiness in slavery dailymotion

"We approach the XXIth century with powers demiurges and primate instincts. "(Thierry Gaudin)

We are also witnessing a real geopolitics of the interior, art, science, technology revealing to us more and more every day that the body is the new territory to be conquered. This neocolonialism from the inside through transgenics and other technosciences is only the result of a logic of domination where the market is sovereign. The gene is not a soul but a negotiable, copiable and manipulable good. Is ! But who controls this market? The same people who run the global economy now; manufacturers stuffed with the bible of progress to the point of devastating life in all its components. It is a real techno-fascism which currently assails nature and tell yourself that the current state of nature, attacked by pesticides and herbicides, is the reflection of what awaits your viscera and organs nourished by anti-hepatitis bananas, omega 3 rapeseed and hormone meats.

The entire transgenic industry is selecting which species are profitable to the detriment of others, including humans and this represents the most terrifying totalitarian drift of neoliberal capitalism. Stalin and Hitler are not dead. New men, Aryan fetuses with blue eyes, biomedical surveillance for more civil security; everything is in place! No more place to hide.

"They wanted to change life before they even discovered it. "

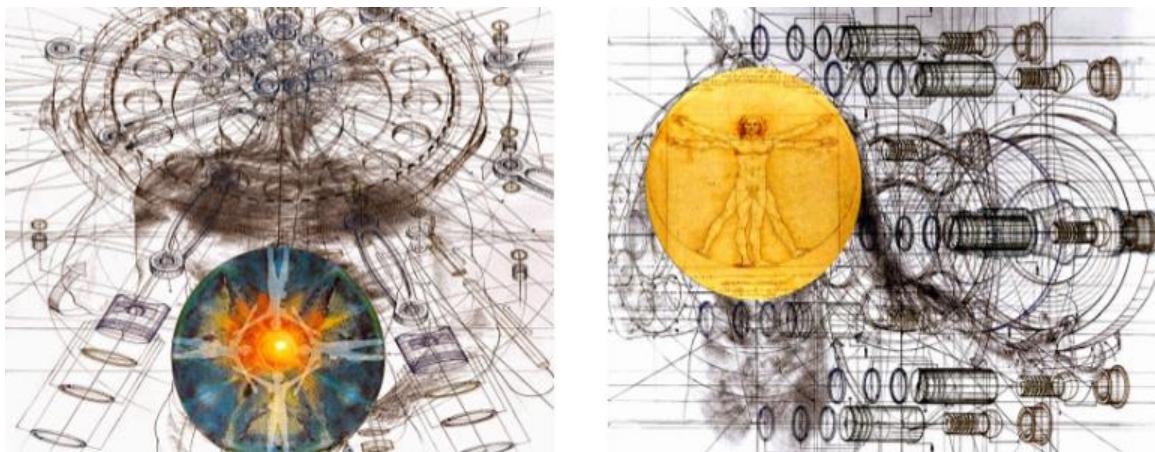
It is not a question of crying disaster on principle but of understanding that the technosciences are setting up a strategic campaign plan of a

megalomania never reached and that the more the plan advances, the more it will be impossible for us to reverse. That's a think about it! Because for them, the world is not what is but what they can do with it.

“Commercial technology penetrates into the very heart of human genes, but also into any gene, thus overthrowing a new Chinese wall ... The social contract changes nature: the complete appropriation of the world is underway. (...) This one is already well launched, the transgenization of all existing life is quite possible, whether it is to remake a clean planet and more resistant to capitalist damage or to make the species more compatible with an environment of more and more degraded. The food issue would be settled. Flora and fauna would resist pollution. We would always necessarily be in good health. (...) Not only would capitalism thus provide unmitigated proof of its omnipotence, but control of the entire environment, including human society, would finally be total: an infinitely captive market, in which everything that is alive is patented and reproducible in series. Utopia realized ... ”(Sensor, 1998)

For some artists and scientists, evolution inevitably walks towards its destiny and this is our horizon, for others, the protest is organized, there will indeed be resistance and it will be futuristic, not backward-looking. Since it is impossible for us to live in harmony with nature, let us leave it definitively by leaving our body for cyberspace, resistance in flight.

Cybernetics in posthuman art bears the mark of a lack and a desire. Posthumanity is not just science fiction; it is a fiction that wants to be scientific turned towards a desire for transcendence.



LA DÉCRÉATION EXPLIQUÉE ?



Decreation explained (?)

We have lived too long terrorized by the Demiurge, too long the perfection of his work has paralyzed our own initiative. But we don't want to compete with him. We have no ambition to match it. We want to be creators in our own lower sphere, we aspire to the pleasures of creation, in a word, to demiurgy. The Demiurge does not have the monopoly of creation: creation is the privilege of all minds. Matter has an infinite fertility, an inexhaustible force and at the same time a power of seduction which pushes us to shape it.

In the depths of the material imprecise smiles emerge, conflicts arise, sketched shapes condense. It ripples entirely with unfinished possibilities that cross it with shivering waves. While waiting for an invigorating breath, it oscillates endlessly and tempts us with millions of soft and gentle curves born from its dark delirium. Deprived of its own initiative, malleable and lascivious, docile to all impulses, it constitutes a lawless domain open to countless dilettantisms, charlatanism, all abuses, the most shady demiurgic manipulations. She is what is most passive, most disarmed in the Universe. Everyone can knead it and shape it in their own way. We owe it to ourselves to penetrate all the currents favorable to the subjugation of this one: art, science, philosophy, economy and especially religion, privileged place of all manipulations and demiurgic fanaticisms. Once these currents are well invested, politics will follow. Everything must be consumed.

All the structures of matter are fragile and unstable, subject to regression and dissolution. We are corruption and the land is our pandemonium. Reality will thus be perverted, evacuated in favor of a fictitious and burlesque frivolity of the Man-God. Seduction of disaster.

The Demiurge was in love with solid, complicated and refined materials, such is his universe. To beauty, we will oppose our fascination with ugliness. We will make the unnecessary a necessity. We give preference to junk. We are attracted and positively seduced by junk, for all that is vulgar and ordinary. Do you understand the deep meaning of this cult of idols, of this passion for the object, by this precedence of the object over being: bulimia of the gadget, anorexia of feelings? Well, it is our idolatrous love for matter as such, for its fluffy, porous nature, for its mystical and unfinished consistency. We love its dissonance, its resistance, its rough clumsiness. In short, we want to create man a second time, in the image of matter; the man-idol of himself: a mystical tautology in the excess and obscenity of the man-object. Narcogenic spectacle of technoscience.

Our creatures will therefore be in our imperfect image and thus called to life. For example, we will give them only half a face, a leg, a hand, the one that will be necessary for their social role. It would be pure pedantry to be concerned with a second element if it is not intended to come into play. We will create the homunculus, the new fuel for mechanical society.

Our homunculi will be perfectly adapted to their environment. Through skillful genetic manipulation, the homunculus will form a generation of semi-organic beings nourished by photosynthesis. It will matter little to them that the snow is yellow, that the rains are acid, that the architecture and the obese structure of megalopolis are offensive. Our creatures belong to the future, that is, adaptable to pollution, not caring about concrete, asphalt or the greenhouse effect let alone trees, plants and animals called anyway to disappear because replaced by our artificial clones: pseudo-flora and pseudo-fauna. Evacuation of the organic.

We offer ourselves in sacrifice so that our creatures can live. Our spiritual and physical decreation is a sacrifice necessary for the "liberation" of our creatures in total alienation and granted by escaping this consciousness which, precisely, made us a human. Renunciation of reason, loss of self-consciousness, return to the prenatal of the Universe, our fulfillment in the degeneration of human nature. Decreation guaranteed.

(La décréation explained is an adaptation of *Rue des Crocodiles* in " *Les Boutiques de Cannelles* " written by Bruno Schulz, Édition Denoël, 1974)

Demiurgical body

"To undo, to de-create, is the only task that man can assign himself, if he aspires, as everything indicates, to distinguish himself from the Creator. "(Cioran)

Bruno Schulz is perhaps the only philosopher to have approached totalitarianism from the angle of spirituality: the desire of man to be god is his radical evil. Bruno Schulz is sensitive to the attacks of an evil of living, which merges with the very short Evil which he took care of to show the aspects. This radical Evil, Schulz knows well. And for good reason, he who knew the horrors of Nazism and its demiurge named Adolphe Hitler.

"Here the *Führer Mythus* had truly become 'a cult of Hitler' and Himmler himself often referred to him as a 'Gottmensch' (God-man). »(Robert A. Pois, The religion of nature and national socialism, p.87)

It is curious how the writings of the 1930s can prove to be prescient in our time. By attempting to unmask Hitler, Polish philosopher Bruno Schulz assassinated by the Nazis in 1942 sheds light on the ontology of hegemonism, the demiurgic project of the decreation of the original model : the deity complex as the psychological foundation of the totalitarian despot. The creation of a pure race (Nazism), of the new man (*homo sovieticus*) has always been at the heart of totalitarian ideology.

Installed on the edge of infinity, the characters of Schulz go about their lamentable business while behind them unfolds another ideological drama, that of depravity and totalitarian degradation.

The tragicomedy, which Schulz describes, strangely resembles the one we know at the dawn of the new millennium. He tries to dismantle the mechanism of the market economy: "junk and junk replace quality goods; the urban fabric is degraded by poorly constructed buildings with caricature facades. But above all, he made the mannequin (the Treatise on the mannequin) the symbol of the alienation of the man bewitched by so many golden calves, a veritable "voluntary servitude." By mannequin, Schulz therefore means a mind alienated in matter, a subject turned object. By showing these active human organs as passive and almost edible objects, Schulz has just crossed a limit which violates an immemorial taboo within us: man who has become an object is himself consumable.

But beware ! Here there is no pamphleteering dispute but rather ironic reversal where modernity and its symbols - junk, junk and mannequin become objects of adoration in a sort of theatrical sublimation of contemporary society, bordering on commercial comedy, a premonitory vision of pop art and kitsch, almost thirty years ago. The perfect simulacrum is the one that contaminates reality. Are we more real than these puppets? Everything happens as if each of the characters is doubled by kitsch signs which degrade him, annihilate him as if the end of the world has already taken place; postmodern vision of man as a spectacle of himself.

This desire for power turns against the human, life in general to the point where he begins to dream of another world, of another life. There then occurs an inversion of values where the instinct of life is supplanted by the instinct of death; the risk of living becomes subject to the immobility of

security which, under the pretext of improving man, tries to domesticate him, to subdue him. Emptied of his existential content, man, this mad god, becomes neurotic to the point of hoping for his transcendence in his own disappearance. To no longer have to contemplate the nothingness, we throw ourselves into it.

For Shultz, demiurgy is therefore this desire to create a new man, regardless of the consequences, despite the Evil. It is here that the symbolism of artificial creatures from the golem to the cyborg merges as a totalitarian design of religion, art, science, politics. Already before the father of "metaphysical painting" De Chirico in canvases with melancholic if not distressing atmospheres revealed all the discomfort if not the traumas of the time when men are replaced by mannequins moving in cold, inhuman settings. De Chirico in his writings teaches us that he wanted to "teach us the deep meaning of the nonsense of life" as if man since the industrial era had transformed the world into still life. To scientifically modify the human being is not to act as on an object, it is to destroy the human being and to create something else in its place. Perhaps we should relearn how to suffer from our condition, instead of constantly running away from it: being hungry, cold, feeling tired after physical or intellectual effort, that has never killed anyone. "

The common denominator of all these drifts is indeed the advent of the new man where everyone, the priest, the imam, the rabbi, the despot, the scholar, the politician, the artist, wants to recreate a second time the man in his image. However, this fantasy of the magnified man is at the heart of all the totalitarian movements that have been the crusades, genocides all over the place, Nazism, Stalinism, Maoism, economic ultra-liberalism, religious fundamentalism or biotechnical and computer fundamentalism and in many cases with the complicity of democratic governments. These ultimate creation psychopaths are well and truly mad about God. Today we are witnessing a race against time towards the deity of man, the most fundamental neurosis of man. This deity complex being the neurotic response of man alienated by religious dogmatism.

Since *Homo abilis*, for 3 million years, we have striven by dint of renouncements, oppressions, cruelty, sexual repression, religious myths, artistic works to keep us away by the culture of common animality to all species. For 2 million years, we have invested in increasingly complex societies to avoid the disorder that lurks around us in nature and in us, ex-

animals. We have polished our instincts, killed our neighbors, and admitted our weaknesses as sins that only god could forgive. All this to realize that we were so afraid of our natural bestiality that we were fascinated by the human order to the point of accepting its totalitarian drifts which, ironically, propels us back into the world of animal barbarities.

And in many respects, this natural violence, with the passage of time, appears to us quite harmless, comparative observation assures us, compared to the filthy cruelties and tortures that our species inflicts on its own members. We have to admit that, despite the laws, codes, religions, States, reason and knowledge, we have failed miserably and are so ashamed that we only aspire to disappear.

As if our anxiety to exist was such that we declared war on life itself. In the absence of being powerful, humanity begins to want to possess power through power, even if it means destroying itself. This "soteriological" neurosis of salvation leads man / savior to his downfall. The incessant and exaggerated use of the means of destruction available to the subject to fight God is what we will call the deity complex. The deity complex being a collective sublimation (deification) of our personal will to power. Through the deity complex, "the inhumanity of humanity", barbarism is actualized. As if through this neurosis man had lost the secret which allows man's humanity to be maintained.

"From the point of view of existential analysis, to claim 'to be like God' is to condemn oneself to neurosis. (...) Man will be seized more and more by fever: he must prove to himself his necessity, his equality with God, his certainty that "without him, nothing will go": He is overwhelms then more and more burdens, duties, demands, output, multiplies fights and techniques, but thereby only increases his feelings of guilt, that multiplies the reproaches he addresses to himself, and all this only because in his disgust at being only a man, he pursues an absurd goal. »(Drewermann, *Le Mal*, 1996, p.10-11)

From the deity of man as the spiritual foundation of modernity to the demiurgic temptation, the step was easily taken: the deity complex (man-god, master of the world) would be to modernity what demigraphy (god, creator universe) is in the archaic period. We can see here a transgression of the divine order: not only did modern man work to master nature, he also decided to mold it in his image; to become in turn the creator of the universe.

At the beginning of the last century, the scientific method succeeded in "ordering the mechanics" of the natural and social world; she also naturally sought to apply this method to man himself. The new field of research in science is now to recreate life in the laboratory with the utopian project of a new superhuman and uniform race. Uniformization and standardization will invade the field of human consciousness at the same rate as the standardization of nature. At the turn of the century, Asia produced more than 120 varieties of rice, America cultivated more than 900 species of pear trees; in both cases today barely ten varieties remain. To variety will oppose instrumentalism which imposes its discourse, that of certainties. This race for biological uniformity is as foolish as the search for a single thought; a fatal error.

“Culture after culture has forged its own response to this problem by producing types of ideals, and embodying them in an endless succession of models in the person of its gods, heroes, saints and wise. But it turned out that none of these models or their variations was ever quite successful, never universally applicable. To speak only of the Greeks, neither Zeus, nor Apollo, nor Prometheus, nor Hephaestus, nor Heracles, nor Achilles, nor Ulysses meet all the needs. If we look to the more conscious efforts of religion and philosophy to embody an ideal human type, we are also baffled in our choice: Confucianist, Taoist, Zoroastrian, Buddhist, Platonist, Stoic, Cynic, Christian, Mohammedan, all produced their own conceptions of the perfect man, largely as a defensive negation of the cruder types who had dominated ancient civilization. (...) I conclude that what this means is that the only effective way to approach this problem is the one that nature has long adopted: to provide the possibility of infinite variety. of biological and cultural types, given that no single type, however rich, however rewarding, is capable of embracing all the latent potentialities of man. No single culture, no single race, no single period can do more than produce new variations on this inexhaustible theme. » (Mumford, *Le Mythe de la machine* , t.II, 1974, p.391)

Since the Origins, the vocation of man has been the search for balance between harmony and power, while, for half a millennium, the spirit of man has been oriented towards the excess of the only power. Let us not forget that the West created democracy but also colonialism, fascism, totalitarianism and the new technocracy.

The technique does not create meaning, there are only abstractions, images, objects where the entire production process is erased in favor of consumption alone. We have gone beyond the "spectacle society" to become the spectacle ourselves; actor in a new world which is improvised as technological discoveries progress. We are locked in an "artificial work" that we have patiently worked out for so many centuries. The "corpus" of the artificial work is simple but with plural and complex consequences: man has always invented "technical" tools to replace or replace a deficient organ: the ax replacing the bare fist, so look more closely, to be replaced by inorganic objects (stone, iron) of the organic. In this sense, the post-humanism, post-biotic concept is both of prehistoric and modern origin, and therefore timeless.

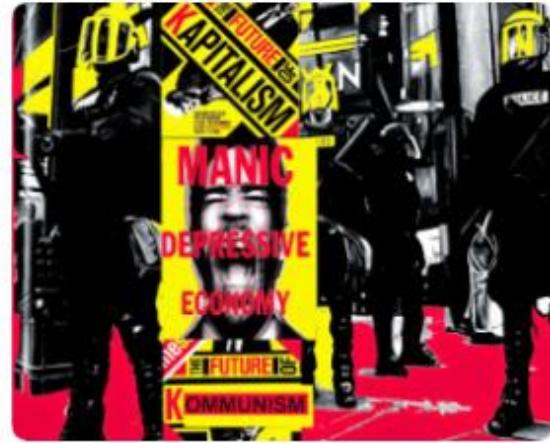
The entire development of the technique is undoubtedly based on the transfer of properties and functions from the organic to the inorganic because the properties of the inorganic are more easily discovered. Thus, we can easily reproduce organic nature with astonishing accuracy while our knowledge of the nature of life is grossly deficient. It is therefore easier to imitate, to substitute the inorganic object for life; this is the essence of industrialization: replaced the worker (organic) by the machine (inorganic); this is the essence of post-humanism: creating post-biotic (inorganic) beings / concepts to the detriment of biological (organic) life; in short, to affirm the "totalitarianism" of thought, of the mind over matter as well as conceptual art.

"To liquidate the present for the benefit of a hypothesis. "

"The danger of the factories of corpses and dungeons consists in this: today with the generalized demographic growth, with the increasing number of men without fire or place, masses of people are constantly reduced to becoming superfluous, if we persist in conceiving our world in utilitarian terms. Political, social and economic events are everywhere tacitly in contact with the totalitarian machinery designed to make men superfluous. »(Hannah Arendt, The origins of totalitarianism, Seuil, 1972, p.201)

Man outside of existence is the homunculus attached to the current routines of the office, factory, laboratory, school or university, based on the sterile postulates of the power system of the megamachine. More than essentially political, totalitarianism is the principle of terror, is the expression of radical

Evil which tends towards the complete destruction of humanity by proposing an identity of degraded man; it is a policy of annihilation of the individual.



"We must not frighten men, above all we must not understand that they are made to work for the abolition of humanity - that is to say, their own disappearance. The living world has been so invested by capitalism in order to develop new spaces for the commodity that some of its possible consequences on humanity itself have ended up breaking through the wall of silence. »(Dany-Robert Dufour The man modified by liberalism, Le Monde diplomatique, Paris, April 2005)

Faced with this civilizing malaise, there is always a headlong rush. We are witnessing a race against time for the physico-psychic transformation of the being by integrating the mechanical, cybernetic, quantum order no longer to participate in the civilization of the superman but to leave it as quickly as possible, to avoid disaster. disasters. Moreover, the idea is simple: after having demolished all the flattering mythologies of human illusions to reveal the imposture, after having irreparably destroyed his environment, after having discovered that the man of reason carried within him the ultimate atomic catastrophe, the man thus stripped is ready to accept any manipulation likely to save him.

Applied science and art have therefore come together to finally update the old hermetic / alchemist dream as found in the seventeen Greek treatises of the *Corpus Hermeticum* where it is written that man can "become god" through knowledge. and to do this, one must make oneself "foreign" to the world (CH XIII, I) in order to accomplish "the birth of the divinity" (XIII, 7)

and man thus regenerated will have an immortal body, he is "Son of God, All in All. "(XIII, 2) (Eliade, T-2, 1978)

Everything is therefore in place to prepare the new anthropocentric theology (homocyberlogy) of man / machine fusion, as prophesied by artistic-cybernetic gurus and the great pundits of biotechnology. Here again, Paleolithic subterfuge (disguise), same cunning of religions (simulacrum), to make us believe in desacralized art, typically human, cut off from all myths, from all religion: art for the sake of art.

Post-humanist art is the lie, the screen behind which hides the new magico-religio-metaphysical and neo-liberal alliance of mystical DNA and the resuscitated body thanks to the hermaphrodite and nanotechnologically immortal androgyny of post-humanism. cybernetics. All these movements have as common denominator a messianic ideal of the art of redeeming the world and of man, of the art of warding off the misfortunes of history: science as soteriological art.

Our individual deification will have been the continuum, with the help of religion, science, art, state, economy, the diversion of spirituality in favor of the theology of the domination of the man-God as the foundation of modernity and the deity complex will have been our fabulous neurosis. It should be remembered that Descartes' children have the highest suicide rate in the world. The Incarnation of man, his divination in the whole man leads irremediably to his loss, to his decreation: his de-genesis.

"The original pre-individualistic harmony that reigned between man and nature and between man and woman has been replaced by conflict and struggle. Man suffers from this loss of his unity. He is alone and separated from his fellow man and from nature. His most passionate efforts tend to return to the world of union that was his before he "disobeyed." What he wants is to give up reason, self-awareness, responsibility and return to the womb, to his Mother Earth, to the darkness where the light of consciousness and to knowledge is not yet shining. He wants to escape this freedom he has recently acquired and lose this consciousness which, precisely, makes him a human. "

"But he can't go back. Acts of disobedience, knowledge of good and evil, awareness of oneself are irreversible things. There is no way to go back. (...) Man creates himself in the historical process that began with his first act of

freedom - the freedom to disobey, to say "no". This "corruption" is part of the very nature of human existence. (...) He can destroy himself or, on the contrary, progress towards the achievement of a new harmony. "

(...) "The more the heart of man hardens, the less he has the freedom to change, the more he is determined by his previous actions. But there comes a point of no return where a man's heart becomes so hard and heavy that he loses all possibility of freedom and finds himself forced to move forward to the inevitable end. , which is ultimately its physical and spiritual destruction. (Erich Froom, "You Will Be Like Gods" 1975)

"The more a man wants to be on top, the more he feels inferior. "(Schultz-Hencke)

Since *Genesis* , man has sought in the knowledge of good and evil to realize the promise of the Serpent: "You will be like Gods" Now our desire for deity is the origin of our radical evil which transforms us into devil and Earth in hell, our pandemonium.

"Europe is certainly this continent where Plato, Saint Francis of Assisi, Vinci, Descartes, Pascal, Newton, Kant, Hegel Kierkegaard or Nietzsche were born, the one where Aeschylus, Dante, Saint John of the Cross lived; but it was also the scene of the crimes of Phalaris, Heliogabalus, Robespierre, Stalin and Hitler, not to mention the others or their successors present and to come. All that was and remains, Europe swarmed it in America, Africa, Asia, Oceania for better and worse. But it is from Europe that the all-powerful disciples of Prometheus, Hercules, Daedalus, Tantalus and Faust also left, all heroes of knowledge and of power to whom men asked to learn what would allow them to become "like Gods." (Jean Brun, L'Europe philosophique, p. 367 et seq.)

No civilization, whether Mesopotamian, Egyptian, Jewish, Chinese, Aztec, Aboriginal, Ottoman, Arab, Western, could take off without a specific metaphysics and a representation of man in the Universe. All of our current artistic, scientific, religious, socio-political and economic movements are all leftovers from a Western theology of domination. But we live, unique fact, in a civilization where the representation of man is associated with his disappearance as a species. We are entitled to wonder about the type of civilization that will be generated by this collusion.

“Sometimes the world tires us out. Our minds get confused because of him. Sometimes we find it too complicated. We don't know how to use it. Sometimes we feel like a stranger in him. Between him and us, things are wrong. Between him and us, it's absurd. We suffer from having only one too many people at our disposal, not to our advantage. He is playing a show for us in which we are not the main hero. He disappoints us. When suffering goes too far, we seize the intense desire to end it. We want to disappear because the world does not look enough like the other worlds we dream of inhabiting. »(Bourdil, The other worlds, 1999)

The sciences and philosophies may explain to us what they can, we suffer from an essential dissatisfaction. Deploring that the essence of humanity belongs to another, god, king and master, man constitutes the project of another world, even another humanity, in order to be its master, even if this revolution was unrealistic. Now, man can play the poet. He can invent worlds foreign to the very idea of knowledge, made up of fantasies, dreams, utopias, inhabited by strange characters, passionate, monstrous, sovereignly free to say and think anything. It is the starting point of the imagination. »(Bourdil, The other worlds, 1999)

“Man can only be fooled by himself. ”(Emerson)

This is how man becomes the director of his world. Remember Dürer who painted himself as the Savior in a self-portrait (1493) or Gauguin who uses the same stratagem in Christ in yellow. We are witnessing an incredible autofiction where man "transfigures his existence and his identity, in an unreal story, indifferent to plausibility. Humanity then projects itself into a heroic story, a sort of fantastic self-fabricating. (Colonna, Autofiction & other literary mythomanias, 2004, p.75-77)

We then ask dreams, arts, books, theater, cinema, sciences, religions, philosophies, to transform the world. Everything is going for the best until the day when the imagination seeks to extend its practical domination over reality. We are then witnessing the war of the worlds, i.e. the battle between two neurotic imaginaries, that between an illusory world in the image of God versus a world in the image of a superman, equally illusory, both finding their existential finality in their fictitious sky, paradise for one and cybersky for the other.

“At the beginning as at the end of the religious history of humanity, we find the same nostalgia for Paradise. If we take into account the fact that nostalgia for Paradise can be deciphered in the general religious behavior of man in archaic societies, we are entitled to suppose that the mythical memory of a beatitude without history haunts humanity. from the moment when man becomes aware of his situation in the Cosmos. »(Eliade, Aspect of the Myth, 1963)

The apogee of fantastic autofiction in the twentieth century comes to Teilhard de Chardin in *The Human Phenomenon* and *The Human Future* where he designs and adds alongside the lithosphere, the hydrosphere, the atmosphere, a new sphere that 'he names the noosphere: a kind of "spirit film", a layer of consciousness that spreads around the earth. In short, all of creation is on the march towards the apotheosis of abstract intelligence: the Omega Point where evolution will have reached its crowning achievement; a single, global brain where souls will lose their bodily identity to magnify themselves in pure thought itself. All post-humanist philosophy finds here, in the writings of the famous Jesuit father, its founding texts because, to reach this noosphere, man must de-created his own biological nature. Here, the scientific-mystical self-transcendence joins the fantastic self-fabulation of poets, painters and writers of all times.

“The Big Brain thinks, therefore I am not. ”(Teilhard de Chardin)
Complete reversal of Descartes' “I think therefore I am” in favor of an artificial superstructure where all the potentialities of life are reduced to being manipulated and transformed in accordance with the demands of the electronic God.

“Hell is paved with good intentions. ”
Nothing is more totalitarian and more fallacious than this sphere at the same time religious and technocratic of the future of man where life, all life, is subordinated to organized intelligence. And Teilhard de Chardin, in *The Human Phenomenon* , concludes by going to the end of his logic:

“However monstrous it may be, isn't modern totalitarianism the distortion of something magnificent, and therefore quite close to the truth? ”

There are "colossal expectations" between what men want and what they get, between what they want to be and who they are. “The result is a personal feeling of inadequacy. But the reaction to this feeling of inferiority is a renewed overcompensation (the deity), which leads to further reinforce

the feeling of inferiority. Once again we come up against a vicious circle which only intensifies the inhibition of departure ": what is called" the law of increasing slavery. " The "colossal expectations" transferred to science then take an exorbitant form.

"Today, science takes the place of religious practice; it remains inaccessible to most people who nevertheless firmly believe in it and regard its function as sacred. (...) The biological, physical and astrophysical sciences are the current ways by which pass the knowledge, the truth, the life beyond the conceivable daily, materially. It is therefore not surprising that biochemists and physicists are involved in philosophy, metaphysics, and morality. They are the new prophets of the new "religion": that of the spirit summarizing the laws of matter, energy and time in mathematical formulas ... These obscure institutions escape the rules of ethics but they impose their truth. »(M.Otte, Prehistory of Religions, p.127-127)

The artist DA Therrien is convinced that technology and religion form one and the same system of mass control. Both promise future individual liberation (paradise, cyberspace) to better dominate physical bodies.

For Therrien, technology-religion amplifies the effects of power, he even foresees a future technological Inquisition where today's machines can be used like the machines of the Middle Ages to torture bodies to make the mind docile. With *TX : Pandæmonium* , Therrien shows us that behind technology lies a desire for exponential power that guides humanity towards absolute totalitarianism. All of Comfort / Control's performances emphasize the powerlessness of man in the face of his technological creations ; here it is Frankenstein who wins and enslaves his creator.

Conclusion.

From the Time of the origins to the present day, we have seen that representations of the body have always oscillated between idealized body and real body, between loved and hated body, between alienated and liberated body, between fleshly and evanescent body. We have also seen that post-humanism represents the finality of biological man, puts an end to the cycle of the physical evolution of species as discovered by Darwin. We also know that the concept of the machine body since the Renaissance has made it possible to desacralize the primitive body in order to better submit it to the semiurgical manipulations of science and that the cyborg is indeed a reality

of our time. Even if the extraordinary advances in medicine, neuroscience, pharmacology and orthopedics subject to codes of ethics and strict research protocol have their *raison d'être* by allowing thousands of individuals to have a comfortable life and to superior quality, it is undeniable that totalitarian drifts, admittedly marginal today, are also at work.

Even if the advent of the digital brain is unlikely these days, it is still the subject of a phenomenal amount of research that suggests its realization. According to the *Wired* magazine of March 2005, a dozen subsidized American laboratories are already receiving tens of millions of dollars from the Department of Defense to create intelligent robots and brain-computer interfaces.

We have also seen that at all times, man has sought to improve his condition and even to glimpse that "real life" was elsewhere than on earth : paradise, nirvana, cyberspace, etc. So much so that it is impossible to understand the challenges of post-humanism without grasping its theological and metaphysical dimension.

We now know that since the great ancient civilizations, the notion of a sacred body in harmony with the universe has deteriorated to the point of becoming an object of corruption and responsible for the misfortune of men. In all major religions, the flesh and blood body is a problem. It is this observation that allows us to grasp the metaphysical aspect of post-humanism in line with Manichean thought.

Note that post-humanism is a subculture that has more the allure of a sect. This does not mean that it is unimportant, let us not forget that Manichean thought has spread and strongly contaminated all religions until this day and has determined all of Western culture.

Since the dawn of time, the human body has oscillated between two diametrically opposed visions : the adored but unreal body and the real hated body; two notions that we tried to discover through the representation of the body in art.

At the beginning of the last century, Émile Durkheim, in his work entitled *The Elementary Forms of Religious Life* , demonstrated that religion is constitutive of culture and that it plays a social role in archaic societies and a political role in it. the societies of Antiquity as we have seen. "In any

case, religion was already what it was to remain, the reflection of collective beliefs, of a localized experience, and of a policy vis-à-vis reality. "

We had to go back to the religion of Mesopotamia long before Zarathustra and the ancient dualistic religion of the ancient Persians with its god of good Ahura-mazda and its god of evil Ahriman and their eternal struggle which divides the whole world in two : the day and night, the pure and the impure, the soul and the body, the man and the woman ... For 4,000 years, the *Bible* , then the *New Testament* and finally the *Koran* , has presented us with nothingness, the hereafter as the only acceptable reality. Life is a disease, the flesh is despised and the tormented man seeks revenge and transforms "into hatred of the earth what was love of life and earthly things." The body is the source of evil, the universal tempter, it is the body which is vitiated, distorted, and keeps the trace of the sin of the origins. The body is the corrupter; a principle of malignancy lives in him. It is the devil in his body, while the horn mind sponds to the divine. Descartes, subsequently, perpetuated this dualism by "logically" separating the body from the mind, worse by transforming the body into a machine to finally find its finality in complete self-denial.

Of all the ancient writings, Manichaeism is making a phenomenal comeback via post-humanism at the start of the third millennium, where it is still the struggle between body and mind that dominates. Let us remember that Mani demanded the complete disappearance of the human creature, it is necessary that the man destroy all link with the matter because the world is abandoned to the evil and contaminates, infects the man himself of the same "disease. In the face of such a prospect, it would have been better if the man had not been.

These ideas are found among the Greeks with Plato (427-347) who treats the body as a coffin (soma / séma) then with Paul of Tarsus who invents the notion of "flesh" (sarx, meat) and certain Gnostics. (Deschamps, Body hated and adored, p.51 and 70) But the current of somatophobia is much broader. This disgust with the body is extended to everything that participates in bodily nature: the woman tempting man, the savages who are only their bodies, the horrible, disgusting and diabolical animals, nature which conceals evil spirits, the earth and all that it produces alive. This hatred of the body manifests itself mainly in a general persecution of life.

Exactly what postmodern cyberspace claims: the mind, (the soul) alone deserves to be saved from the degradation of the biological, delivered from the fatality of the mortal body. Once the hermetic mists of esoteric signs have dissipated, we can lift, finally in broad daylight, the veil and enter the secret sanctuary where perfect knowledge dispels all mystery: post-humanism is a universe without mystery, pure logos, post-modern version of ancient Manichaeism which has become the way of thinking of our time.

“We are tired of man! ”(Nietzsche)

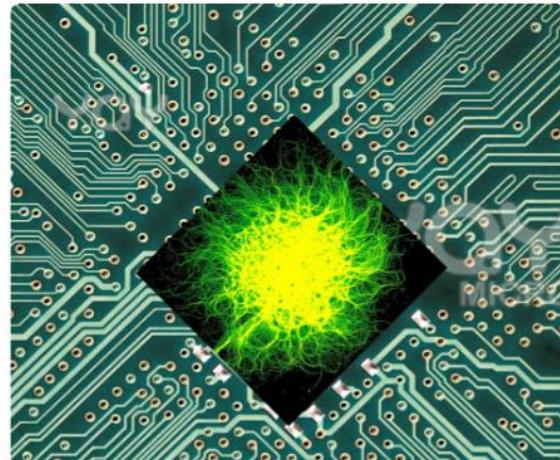
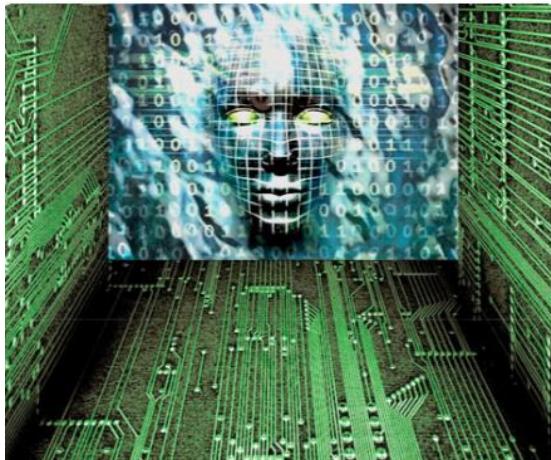
“After two thousand years of Platonic-Christian assaults against the body and the passions, anathema cast on its essence, human desire has gradually turned against itself, to engage in reverse in its tendency naturally affirming and creative, in the panicked and worried flight from another life, from another world, immutable, heavenly, eternal. »(Louis Godbout, Did you meet Nietzsche today? Le Devoir, 2000)

Destroy everything rather than continue like this and finally disappear into cyberspace / paradise. We are indeed devastated. So as well end it once and for all. No more revolt, depressions, wars, hatred; and finally the bliss of the inorganic noosphere.

“All the impulses tend to reconstitute what existed. An instinct would only be the expression of a tendency inherent in any living organism and which pushes it to reproduce, to reestablish a previous state which it has been forced to give up under the influence of external disturbing forces ... The state the former, original of the living would be the non-living, and it follows for Freud that the last goal of the drive is the return to the inorganic. (...) The ego means virtually nothing other than its rest. (...) All the drives are therefore located under the "principle of nirvana" and tend to "the suppression of internal tension"; as much the death drive (Thanatos) or the life drive (Eros) are now oriented towards the stability of the inorganic and become the expression of an aspiration "of all living beings to return to the rest of the inorganic world. » (Drewermann / Freud, Le Mal, 1996, p.214)

It is urgent to understand that all the theologies of domination focused mainly on the enslavement of nature are a dead end. All peoples have no doubt conceived domineering religions, but the operation seems to have failed everywhere. Because all the languages and writings which transcribe knowledge from generation to generation, whether they are the Upanisads,

Taoism, Buddhism, Egyptian, Sumerian, Greek mythologies, African, Amerindian, aboriginal cosmogonies, the *Koran*, the *Bible*, the *Torah* including science and philosophy are only fragmentary and poetic accounts of a mystery which will always exceed us, the universe being in expansion and by the same fact in perpetual transformation. So much so that “our reason has limits. »(Kant). So it will be with post-humanism and its post-biological utopia.



“When nature becomes the property of man, it ceases to be immanent in him. It is his on the condition of being closed to him. If he puts the world in his power, it is to the extent that he forgets that he himself is the world: he denies the world but it is himself who is denied. Everything in my power (nature, woman, slave) announces that I have reduced what is similar to me to no longer exist for its own end but for an end which is foreign to it. Thus man undergoes the ricochet effect of his own alienation by becoming foreign to himself, alienated in a world which he himself has enslaved; where he lets himself be dictated by his own creations. »(Bataille, Complete Works, 1957)

“We live forever in the shadow of an arrogant hoax. ”

Never has a god been so alive since he was declared dead. Cyberspace is filled with cyber gods as in the days of polytheistic societies, like so many promises of a cybersky future. This whole philosophy of the transcendence of the biological, this post-humanism, is still nourished from the same sources as in the past. This postmodern concept draws generously from this immense reservoir of archaic and religious mythologies. And it is through esotericism, that is to say by behaving like a sect of initiates who have deciphered the secret codes that post-humanism operates the junction with historical religions.

But let us never forget that cyberspace, like all universal myths, does not exist, that it is a landscape of the “Western” mind obsessed with its electronic creations. In all cultures and at all times, the stories sung or told concealed mysterious and abstract places, such as cyberspace, where hallucinations and collective memories mingled. What the philosophers of post-humanism present to us as the cybersky is in reality a place which was described by Homer, 7th centuries BC, as Hades, “the invisible place, eternally without exit, where souls, lost in Darkness (cyberspace), have consciously agreed to pervert themselves. It is the total, definitive, irremediable failure of human existence. »(Dictionary of symbols, p.405-406)

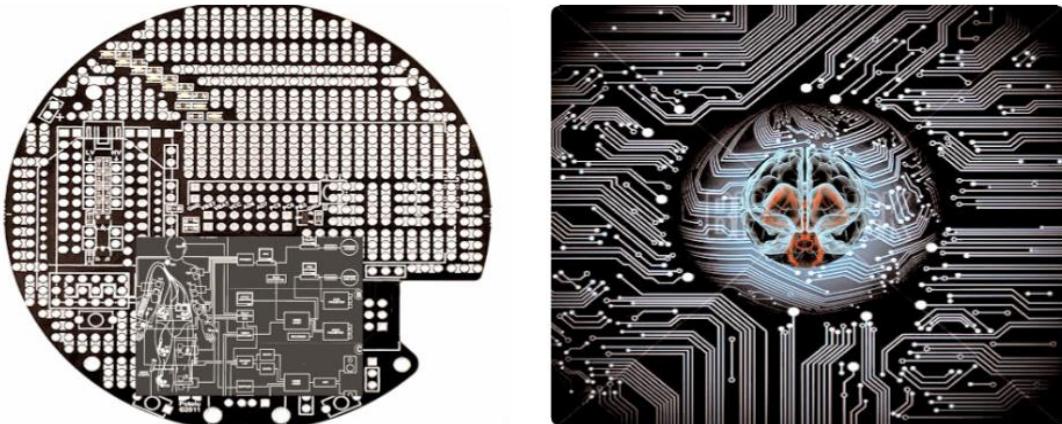
“This invisible place eternally without exit” is it not this famous cyberspace where souls, like the images of a video-installation, turn in a loop; where the story “comes full circle”, finally digitized, sampled, endlessly recycled and endlessly transcribed. Imagine the “me” digitized in audiovisual waves.

“The looping is characteristic of a story read at full speed as if it were captured by optical scanning. We can recompose it, transcribe it or clone it according to a dominant metamorphosis... (...) Roland Barthes once declared that “endless repetition is the dominant ideological form. »(Arthur and Marilouise Kroker, in Aesthetics of media arts, p.431)

All art has a religious foundation and the post-humanist is no exception. Post-humanism is positioned as universal salvation while it expresses only a partial and downright restricted perspective, confined to the technological West. There is no other authentic dialogue with the other visions of other cultures, on the contrary there is a rupture when from the outset one proposes to other civilizations the only Western model as a pledge of prosperity while knowing that the planet land does not have the resources to support it. Our attempt to reduce welfare to just development, even sustainable, to divide the surface of the earth into economic zones are among the main reasons for our impasse.

“To transform the world, to intervene, is a responsibility and therefore a holy mission for the West. We cannot blame him for following his nature, his “dharma”: civilizing, evangelizing, developing, advocating human rights and their application throughout the world, in a word, a peacemaker. But the problem is, he tends to “identify the limits of his own worldview with the

human horizon itself." He feels threatened by any social order or system of values other than his own. He no longer sees others as primitives to be civilized, pagans to be evangelized, underdeveloped to be developed, oppressed to be liberated. (...) The "others" then only appear to him as voids to be filled, wax for his flame of rights and justice. The question seldom occurs to him: "what if Reality goes far beyond not only the interpretation that the West gives of it but the experience that man himself has or can have of it?" Or could it be that the West feels threatened in its "power" by the different reality of the other? »As if he did not accept at bottom« to be put by the other face to face with the limits of the West, of its values, of its critical reason, of its cosmology, anthropology and philosophy of life . (...) This is perhaps the reason why he absolutizes his otherwise brilliant values of: God, Man, Person, Autonomy, Democracy, Human Rights. He does not want to take his place in the universe. He wants the whole place. »(Robert Vachon, Interculture, cahier 144, p. 24-25, 2003)



It is unfortunately in this perspective of the neo-colonialist West that the modern technocracy is situated. Power is invested not in God, but in a megamachine which manages a complex system of interventions and parameters where all (professors, scientists, priests, politician, artists, citizens) work in the same unilateral direction i.e. in the sense that wants Capital. Capital as a megamachine commands and experts and politicians propose and vote the inevitable laws of its progress. People can't even decide what's good for them anymore, because they don't know it, or rather, we've left it up to the experts to decide for us. The megamachine always puts us in front of the fait accompli, just like the drug Vioxx, GMOs and other processed foods. Take it or leave it and since we have no choice to heal and feed ourselves ... We forget that life questions us as much about our actions as we can question about its meaning.

“We would like to emphasize that liberal democracy, which is now recognized as the best of regimes, is fragile, subject to excesses, and that circumstances no longer allow us, in this matter, the slightest error of judgment. One would like to suggest that the most prosperous part of the planet is spoiling the only model, for the moment, of overcoming the totalitarian temptation to which fear and misery lead elsewhere. If it should appear to the inhabitants of other nations who are seeking their way, that the life under our skies is not more worth living; that the air we breathe, in the proper and metaphorical sense, is perhaps soft but rarefied, and is, in the long run, no more breathable; that we are leaving the lands conquered by freedom fallow and that our democracy is, for this reason, more apparent than real; that we surrender our conscience to the guidance of experts; that our thoughts are mechanisms and our actions are gestures; that our capacity to create is no more than a capacity to produce; that “human rights” and “the duty to interfere” are only incantations intended to serve as alibis for our capacity to act; brief that the absence from the yoke on our neck is justified only by the disappearance of the need, it is likely that the cycle of despair, opened at the beginning of the XXth century (in the West), will reopen to the XXIth in the rest of world, with the means of final destruction. ” (Slama, L'angélisme exterminateur, 1993, p.14)

“I feel a great dread inside me. ”(Podesta)

Western post-humanism is a fable that is akin to fantasy. Man has always preferred the narration of the story to philosophical reflection. Such is the “scandal” of the trial and death of Socrates : the first “democratic” society chose to sacrifice “the wisest of men” and by the same token, condemned philosophy. Not really, rather, philosophy has had its place as a particular form of world storytelling. Although demanding, it rubs shoulders with epic, dramatic, religious, mythical, poetic, theatrical and romantic discourse. But man has always preferred the ease of the story to the arduous search for the truth. For man is above all a poet. He likes to invent worlds made up of fantasies, dreams, utopias, worlds inhabited by strange, passionate, often monstrous characters, interchangeable universes in tune with the latest scientific knowledge and the advancement of knowledge. Thus, under the post-humanist narratives hide the same mythical stories which have helped man to live since the dawn of time. The post-humanist narrative is a new attempt to give meaning to what has none.

“The truth is, we don't want the truth. ”(Hentsch)

Long before the first philosophical writings of ancient Greece, long before Egyptian hieroglyphics and Sumerian writing, the word of the tale, the poetry of songs were the oral accounts of a sacred history, guardians of human memory. Therein lies the undeniable strength of the story. Neither philosophy, nor theology, nor science have always been, the story, yes. The story is of all time and is transmitted from generation to generation like a bequest, a tradition which does not suffer any other interpretation especially not that of the "philosophical truth" Man has always crowned the story with the illusion which is consensus at the expense of reality. (Hentsch, Tell and Die 2002)

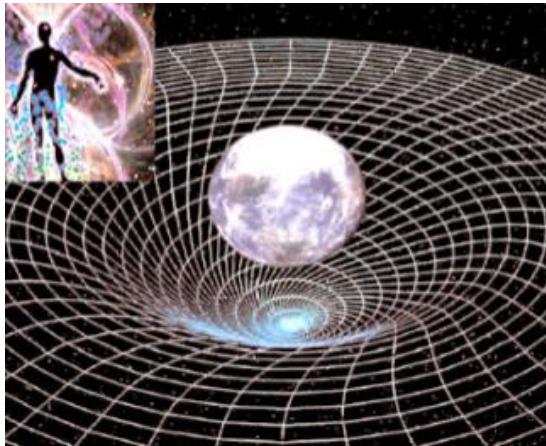
What the XXth century reveals: it's all psychological mess, social and political story of the fall Mesopotamian adopted and adapted under new names, that the same story is contingent on the entire history of humanity, the height of our collective psychosis that we still manage to control so little today. The invention of the cosmic fall of souls on earth, the creation of the soul, therefore, were undoubtedly seen as an extraordinary revelation : man had a cosmic origin. But in doing so, our ancient ancestors introduced an age-old duality between the celestial, pure soul and the earthly, impure body.

“As soon as man gives himself a celestial and even stellar origin, he can only despise his body. He feels foreign to his body and of divine kinship. »(Deschamps, Body hated and adored, p.226)

The different theosophies and theologies thought up by an elite have thus invented a whole range of subterfuges in order "to deprive the modest man of his own thoughts and to make him rather loudspeakers repeating repetitive slogans and automatons in the service of collective passions. »(Hartmann) Like the primitive esoteric sects, a whole magico-religious language is still being put in place today; works of art become obscure, incomprehensible, scientific knowledge becomes hyperspecialized, elitist, impenetrable, language reserved only for initiates incomprehensible to the understanding of the greatest number.

Thus the initiates of post-humanism in their attempts to "make new" still repeat the same old formulas of ancient Manichaeism "relifted" and served in the fashion of the day. So all these stories that we like to tell ourselves about our future cyber ascension, are only simulacra of ancient saviors to

make us forget the rampage of nature, the tears in the community of men and the inequalities between the Western technocratic elite and the masses. laborious exploited as in the days of the great Sumerian and Egyptian empires.



It is clear that from Sumer, religions of slavery were created for political purposes. The power of the gods compensates for the all too obvious human weakness by legitimizing a royal power capable of resisting conflicts and other forces of disintegration exerted against it. Let us not forget that violence between individuals, between clans and families was always likely to destabilize the regime. It was therefore necessary "to establish a power over men, recognized by men, exercised by men, but reinforced and guaranteed by the gods." (Hatzfeld, The Roots of Religion, 1993, p. 219)

"The justification for social control in the modern world was old: human beings are sinners, this is why evil and suffering exist on earth. Human beings are sinners because original sin separated them from God; (...). This was the source of all the other separations: patriarchy, authority, hierarchy, the division of humanity into leaders and followers, owners and workers, separation of each individual from the other. »(Greil Marcus, Lipstick Traces, 1998)

"Neither Fault nor Savior. We don't have to be saved from a fault that doesn't exist. "

We live under the sign of a non-existent fault, forged from nothing, more than 30 centuries ago, by Mesopotamian priests hungry for power. Original sin is a theological invention for the purposes of political control of the masses, the grandest diversion of life. It is hard to imagine that the

Mesopotamian fall caused a profound change in instinctive life; a real metaphysical petrification. We will have to admit one day that the invention of this original fall, without being the sole cause of psychopathologies, nevertheless conceals within it a number of neuroses, perversions, psychoses and is responsible for the existential malaise of man. Even more, knowing that the fault is at the service of a fundamentally despotic project of enslaving populations as a survival strategy.

Like this hatred of life, post-humanism, the quintessential “neo-Mesopotamian” Gnostic philosophy, has destruction in its heart and in its blood. Against the world, it opposes an anti-world, cyberspace and declares a ruthless war against life in the image of biblical religions (Judaism, Christianity, Islam) where human destiny is subject to a future life outside its biology. . If, as historians claim, "Western history begins in Sumer in Mesopotamia", then post-humanism is the logical conclusion of the negative thinking that arose out of the Mesopotamian fall that has been passed down from generation to generation through countless cultures for nearly four thousand years. This hatred of life has put the human out of the game and consequently, a myriad of ideologies of death have proliferated.

“The case is metaphysical but above all ethical. (...) Schopenhauer believes that an asceticism, a hatred turned against oneself, is the only future of pure wickedness, a future turned and reversed, a future that denies and atones. (...) Wickedness leads to hating, and it is the vestibule that leads to the exit, to the last phase of a philosophical existence: that which will consist in hating oneself, denying oneself as an individual. Wickedness would be the last level of Calvary, beyond which the effort to live ends, and where the effort to no longer live begins, to kill life in oneself. "(François Guery, Haine et destruction, 2002, p.31-51)

No one other than Camus was able to underline with Caligula the drama of the man too duped by social and political alienations. Caligula, a reasonable and good ancient emperor, first sought to make his people happy. But the untimely death of his sister Drusilla led him towards the Gnostic Manichaeism very popular in Roman times : the world as it is is no longer bearable. Caligula will become cruel and cynical and will sow boundless hatred towards people and the world. The absurdity of life makes happiness impossible; “So I need something that is perhaps insane but that is not of this world. " (Camus, Caligula, p.110)

“Unused energy turns against itself and causes forms of self-destruction to appear in life. “This creates a situation of extreme tension in which the individual struggles. Greater discontent and, again and more and more, the need to let go of it. There is a name for this: the disease of life (post-humanism). Ill life, failing to be fulfilled, to be realized, then tends to find no way out except in flight. “The flight into exteriority (mass media or cyberspace) in which it is a question of fleeing oneself and thus getting rid of what one is, of the weight of this unease and this suffering. This is a hallmark of the empire of the disease of life in our postmodern world. “Self-escape is the title under which we can put almost everything that happens before our eyes. »(...) It is for the unused energy of life to try to get rid of oneself, to forget oneself as life, to disappear: to die. Not from a physical death, but more essentially still, from not living one's life, from dying as presence in the world, as Presence to oneself, to disappear in the flux of the inconsistent and the unreal of another life. ... ”(Serge Carfantan / Michel Henry, Philosophy and spirituality, lesson 90, p.7, <http://sergecar.club.fr>)

This decay process would be the consequence of the "decline of grand narratives" modern set up since the XVIIth century : precedence of the individual over the community, mastery of nature, supremacy of production / capitalist consumption ideology of technical progress and scientific, all forming a single thought capable of bringing together the members of society. But all these great stories are still experiencing major dysfunctions, let's just think of the situation of human rights in the world in decline and what about that of women, the financial crisis caused by savage capitalism and the dramatic consequences. of a conception of the physical world seen strictly as a reservoir of raw materials.

At the psychological level, the atomic bomb of Hiroshima and Nagasaki and the Germanic extermination camps have left indelible and harmful traces in the minds of man. The other wars and genocides have also called into question the very principles of humanism and have contributed to the growth of ambient cynicism towards the great fundamental structures of our societies.

Since the time that we teach, since the time that we read books, magazines and newspapers, since the time that we watch documentaries and period films, deep down we know perfectly that everything is screwing up. camp, that we are sad to die and that we are content with it.

The philosopher Hannah Arendt, in 1963, already foresaw, in her essay *The conquest of space and the dimension of man*, that the more man projects himself into space, the more humanist perspectives will suffer from cybernetic assaults. "The considerable delay today of social and political development in comparison with techno-scientific progress. "

Whether post-humanist utopias are achievable or not does not really matter for the present moment. On the other hand, the story they imply is primordial and the heartbreaking observation : the earth's ecosystem is getting poorer every day, its atmosphere is deteriorating, human populations have already reached their limit, so if man indulges in psychological depreciation while degrading his biological world to the point of no return; then the post-humanist will become reality. This is why it pours into the ecstasy of the sublime and presents itself as a new theology because the danger of a suicidal humanity is very real.

"The majority of contemporary currents have in common a fundamental impulse : the escape from the ' here ' to the ' elsewhere ', out of the present in another era. The escape in other directions tended, in the form of historicism and archaism, towards an idealized past ; and, under that of futurism, towards a future conceived as a technocracy totally deprived of soul. We come to the conclusion that our civilization of humanism has become a fixed " archetype ", and that there would then be no other alternative, if we see things biologically, than death or mutation. . "

"When the events themselves appear meaningless, the story has reached its limits. History is a product of the human mind designed so that events can be measured on the scale of human goals and strengths. To events like the ones we are experiencing today it seems that this no longer applies ; and this feeling is at the base of the impression that we have that " the times are over ", that we have entered an era on the fringes of history. This world on the fringes of history that Hamlet momentarily glimpsed in the mirror of his lost soul : a dislocated world. "

"What then does the duty dictated by the present situation of humanity and of civilization consist?" The answer to this question results directly from the diagnosis formulated in the preceding chapters, as far as we recognize its correctness. We are threatened with a universal catastrophe of which we cannot know if and when it will occur, nor what will be the outcome. But what we do know is that it is in line with certain evolutionary trends that we

can now see and that we would therefore have to stop or divert before the threat becomes unavoidable. »(From Man, Thomas, Era des Masses, ch. Art and psychosis)

The contemporary development of technosciences represents a fundamental stake for man by the power of transformation that they develop. Because the use of science and technology has already led to deviations fatal for man, it is necessary to determine today whether there are limits that should not be crossed but which new technologies are inexorably approaching. And if there is a limit, it seems to lie in the use of these technologies with regard to man and his living environment. Originally, science was seen as a tool for understanding man and his environment, whereas now technosciences are actions on him and on the world. It is then appropriate to reflect on the cause of such a change in the conception that man has of himself and of what he can or must do. It is a question of measuring what upheavals, not only scientific but also political and cultural, to expect.

Once we have determined the direction of the current against which to swim, we know at the same time the opposite direction that we must take. Neither beast nor god, man compensates for his incompleteness by fraternal union with the other; it is the law of the polis , the city so dear to the Greek, place of convergence of multiple beings, individualized while forming a community. Quite the opposite of cyberspace where the spirits that compose it are condemned as in animal societies to reproduce the same collective behaviors because it is impossible to escape the rule.

In short we are condemned to action if not, then become evanescent like the ether and dare the ultimate transgression, this is the mandate that falls to us. It is not a question of playing the technophobic Cassandra, but rather of quickly deciphering the "secret" codes of the messianic techno-shamanist presentations, because let us not forget: "any" transcendentalist "ideology which promises an" exit from the history, an overcoming of death "contains in germ an apocalypse which would be its apotheosis. »(Haraway quoted in Virtual Speed, p.27)

In short, the only question remaining : how far are we prepared to let technosciences define our destiny?

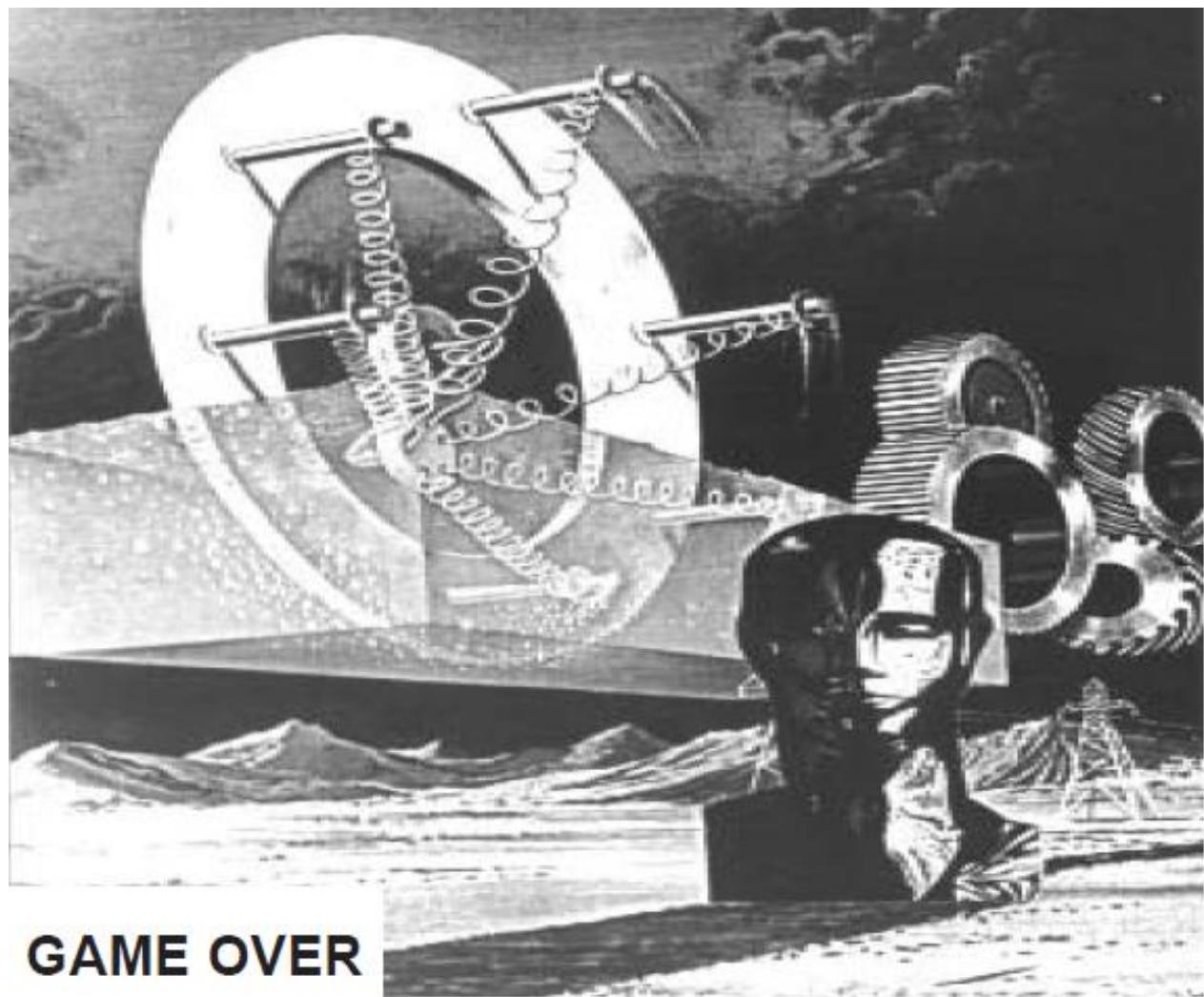
“Humanity has become foreign enough to itself to successfully experience its own destruction as an aesthetic enjoyment of the first order. ”(Walter Benjamin)

Epilogue

DE-GENESIS

“There was once a star upon which intelligent animals invented knowledge. It was the most arrogant and deceitful minute in universal history: but it was only a minute. Barely a few sighs from nature and the star froze, the intelligent animals had to die. ”

Nietzsche, The Philosopher's Book, 1873



Bibliographic source.

Allègre Claude, Dieu face à la science, Éditions Fayard, Paris, 1997.

Azuma Hiroki, Génération Otaku, Éditions Hachette, Paris, 2008.

Baldassari Anne, Art and Publicity, Edition du Center Pompidou, Paris, 1990.

Baqué Dominique, Faces, Editions du regard, Paris, 2007.

Barthes Roland, Mythologies, followed by Le Mythe today, Éditions du Seuil, coll. Pierres vives, Paris, 1957.

Bataille Georges, Lascaux or the birth of art, Albert Skira art edition, Geneva, 1980.

Bataille Georges, Complete Works, Editions Gallimard, Paris, 1957.

Baudrillard Jean, The consumer society, Éditions Gallimard / Idées, Paris, 1970.

Baudrillard Jean, The symbolic exchange and death, Éditions Gallimard, Paris, 1976.

Baudrillard Jean, De la seduction, Éditions Galilée, Paris, 1979.

Baudrillard Jean, Simulacres & Simulation, Éditions Galilée, Paris, 1981.

Baudrillard Jean, La Transparence du Mal, Éditions Galilée, Paris, 1990.

Baudrillard Jean, L'illusion de la fin, Éditions Galilée, Paris, 1992.

Baudrillard Jean, Le crime parfait, Éditions Galilée, Paris, 1995.

Baudrillard Jean, Figures de l'Alternité, Éditions Descartes & cie, Paris 1994.

Bazin Germain, History of Art, Editions Garamond, Paris, 1953.

Beaulieu Victor Lévy, Jack Kerouac, Chicken essay, Daily edition, Montreal, 1972.

Bergeron Richard, Le cortège des fous de Dieu, Éditions Paulines, Montreal, 1982.

Begey Roger, The squaring of the circle and its metamorphoses, Éditions du Rocher, 1993.

Beguin Albert, The romantic soul and the dream, Librairie José Corti, Paris, 1939.

Béret Chantal, The Pop Years, Center Pompidou Edition, Paris, 2001.

Berlin Isaiah, The twisted wood of humanity, Editions Albin Michel, Paris 1992.

Bernard Edina, Modern Art, Editions Bordas, Paris, 1988.

Bertrand Guy Marie, The Cosmic Revelation, Éditions Fides, Montreal, 1983.

Bihalji-Mérin Oto, The end of art in the era of science, Éditions La knowledge, Brussels, 1970.

Blavatsky HP, La doctrine secrète, Editions Adyar, Paris, 1982.

Armored Jerome Keys to XXIth century, Unesco Editions / Seuil, Paris, 2000.

Bologne Jean-Claude, Atheistic Mysticism, Editions du Rocher, 1995.

Borduas Paul-Émile, Écrits I, Écrits II, Éditions PUM-UQAM, Montreal, 1987.

Bourdil Pierre-Yves, The other worlds, Flammarion Edition, Paris 1999.

Boutot Alain, The Invention of Forms, Odile Jacobs Edition, Paris, 1993.

Brague Rémi, The wisdom of the world, Éditions Fayard, Paris, 1999.

Philippe Breton, the techno-science in question, elements for an archeology of the XXth century, Editions Champ Vallon, Seyssel 1990.

Breton Philippe, La tribu informatique, Éditions Métailié, Paris, 1990.

Breton Philippe, In the image of man : from the golem to virtual creations, Éditions du Seuil, Paris, 1995.

Breton Stanislas, Philosophy and mysticism, existence and superexistence, Éditions J. Million, Geneva, 1996.

Breton Thierry, The end of illusions : the myth of the high-tech years, Éditions Plon, Paris, 1992.

Broch Kermann, A few remarks about kitsch, Édition Allia, Paris, 2001.

Brun Jean, L'Europe philosophe, Éditions Stock, Paris, 1988.

Brun Jean, Philosophy of history, Éditions Stock, Paris, 1990.

Brun Jean, Le Rêve et la Machine, La Table Ronde Editions, Paris, 1992.

Chalet Pierre Restany Pierre, The avant-garde in the XXth century Ballannd Editions, Paris, 1969.

Calvet J., History of French Literature, J. de Gibord Éditeur, Paris, 1966.

Caraco Albert, The tomb of history, Éditions La Bâconnière, Neufchâtel, 1966.

Carotti Elena, Bibo Debbie, Basquiat, Edizioni Charta, Milan, 1999.

Carrera Gaston Fernandez, L'art envy, Ante Post, Brussels, 1996.

Caumartin Philippe, Rouet Albert, the unfinished man, Atelier Editions, Paris 1998.

Chalumeau Jean Luc, Lectures de l'art, Éditions du Chêne, Paris, 1991.

Charon Jean R, The Lights of the Invisible, Albin Michel Edition, Paris, 1985.

Charon Jean E., The Everything, the Spirit, the Material, Editions Albin Michel, Paris 1987.

Chazal Malcolm de, Sens-Plastique, Éditions Gallimard, Paris, 1948.

Chevrier Marc, The time of the finite man, Argument, vol 5, no 2, Quebec, 2003.

Citati Pietro, The Light of the Night, L'Arpenteur-Gallimard, Paris, 1999.

Clair Jean, L'Âme au corps, arts et sciences, 1793-1993 ", Meeting of National Museums, Gallimard Editions, Électa, Paris, 1993.

Clair Jean, The responsibility of the artist, Éditions Gallimard, Paris, 1997.

Cohn Nik, Awopbopaloobop Alopbamboom, Edition Allia, Paris, 1999.

Cohn Norman, Les fanatiques de l'Apocalypse, Édition Payot, Paris, 1962.

Colonna Vincent, Autofiction & other literary mythomanias, Éditions Tristam, Auch, 2004.

Comte-Sponville André, Treatise on Despair and Beatitude, Quatrigé PUF, Paris, 2002.

Conche Marcel, Philosophizing at infinity, PUF, Paris, 2005.

Conio Gérard, Art against the masses, L'Age d'Homme edition, Lausanne, 2003.

Corbin Alain, Courtine Jean-Jacques, Vigarello Georges, History of the body, Tome 1-2-3, Éditions du Seuil, Paris, 2006.

Cottin Jérôme, The mystique of art, art and Christianity from 1900 to the present day, Éditions du Cerf, Paris, 2007.

Coulmas Peter, The citizens of the world, Editions Albin Michel, Paris, 1995.

Couture Francine, Visual arts in Quebec in the sixties, volume I, 1993, volume II, 1997, VLB Publisher, Montreal.

Cosmao V., Changer le monde, Éditions du Cerf, Paris, 1981.

Crichton Michael, Next, Editions Robert Laffont, Paris, 2007.

Cuny Hilaire, Heisenberg and quantum mechanics, Éditions Seghers, Paris, 1966.

Danto Arthur, After the end of art, Éditions du Seuil, Paris, 1996.

Darwin Charles, The Origin of Species, Editions Maspero, Paris, 1980.

Dehen Joseph, Images of the future, Éditions Mazarine, Paris, 1984.

Delevoy Robert L. Dimensions XXth century, Editions Skira, Geneva, 1965.

Demers Maurice, Moreau André, Quebec Underground, T-III, Éditions UQAM, Montreal.

Denys l'Aéropagite, The divine names, 7,3, Complete works, Éditions Aubier, Paris, 1948.

Dery Mark, Virtual speed, cyberspace today, Éditions Abbeville, Paris, 1997.

Deschamps Marc-Alain, *Body hated and adored*, Éditions Sand, Paris, 1988.

Dorfles Gillo, *Le kitsch*, Éditions Complexe, Brussels, 1978.

Dortu MG, *Tout Toulouse-Lautrec*, Éditions Flammarion, Paris, 1981.

Drewermann Eugen, *The Spiral of Fear*, Stock, Paris, 1994.

Drewermann Eugen, *The Murderous Progress*, Stock, Paris, 1993.

Drewermann Eugen, *Le Mal*, tome I, II, III, Édition Desclée de Brouwer, Paris, 1996.

Drouin Pierre, *L'Autre futur*, Éditions Fayard, Paris, 1989.

Duclos Denis, *Autophagy, great threat of the end of the century*, *Monde Diplomatique*, August 1996.

Durkeim, Émile, *The elementary forms of religious life*, PUF, Paris, 1960.

Dufour Dany-Robert, *The man modified by liberalism*, *Le Monde diplomatique*, Paris, April 2005.

Dupont-Sommer André, *Essene writings discovered near the dead sea*, Éditions Payot, Paris, 1980.

Dussault Gabriel, *Panthéisme*, Action, Omega, Éditions Desclée de Brouwer, Bruges, 1967.

Dussault Jean-Claude, *Praise and trial of modern art*, VLB Publisher, Montreal, 1979.

Duve Thierry de, *Here is 100 years of contemporary art*, Édition Ludion / Flammarion, Paris, 2000.

Dyens Ollivier, *Chair et métal*, VLB Éditeur, Montreal, 2000.

Dyens Ollivier, *Continent X*, VLB Editor, Montreal, 2003.

Edelman Bernard, *La Recherche*, September 1991, p. 1065.

Edina Bernard, *Modern Art*, Editions Bordas, Paris, 1988.

Élie Robert, *Rupture*, *La Relève* review, 6 th section , 2 nd series, Montreal, February 1936.

Eliade Mircea, *Méphistophélès et l'androgyne*, Éditions Gallimard, Paris, 1962.

Eliade Mircea, Aspects du myth, Éditions Gallimard / Folio, Paris, 1963.

Eliade Mircea, The sacred and the profane, Éditions Gallimard, Paris, 1965.

Eliade Mircea, History of beliefs and religious ideas, Éditions Payot, Paris, T I-1976, T 2-1978, T 3-1983.

Ellul Jacques, The Subversion of Christianity, Éditions du Seuil, Paris 1984.

Ellul Jacques, The New Possessed, Thousand and One Nights Editions, Paris, 2003.

Engelhard Philippe, The Global Man, Éditions Arléa, Paris, 1996.

Engels Friedrich, The Peasants' War in Sur la Religion, Social Publishing, Paris, 1972.

Étienne Marc, The Gods of Egypt, Edition of the Meeting of National Museums, Paris, 1998.

Éthier-Blais Jean, Autour de Borduas, PUM Edition, Montreal, 1979.

Farago France, La Nature, Éditions Armand Colin, Paris, 2000.

Foucault Michel, Surveiller et punir, Éditions Gallimard, Paris, 1975.

Silvia Ferrari, guide the art of XX th century Solar Edition, Paris, 2000.

Ferro Marc, Sick Societies of Progress, 1Editions Plon, Paris, 1998.

Figuier Richard, Dieux en société, Éditions Autrement, Mutation series, no: 127, Paris 1992.

Fontaine Philippe, La question du mal, Éditions Ellipses, Paris, 2000.

Forest Jean, La Terreur à l'Occidentale, Tome I and II, Éditions triptyque, Montreal, 2005.

Forget Philippe, Polycarpe Gilles, The Mechanical Man, Syros alternatives, 1999.

Foucault Michel, Words and things, NRF-Gallimard, 1966.

Foucault Michel, Surveiller et punir : birth of prisons, Éditions Gallimard, Paris, 1975.

Fournier Valérie, The new urban tribes, GEORG edition, Chêne-Bourg, 1999.

Fourest Caroline, Venner Flametta, Tirs croisés, secularism to the test, Éditions Calmann-Lévy, Paris, 2003.

Freud Sigmund, *Malaise dans la civilisation*, PUF, Paris, 1971.

Froom Erich, *You Will Be Like Gods*, Complex Editions, Paris, 1975.

Fukuyama F., *The End of Man. The consequences of the biotechnological revolution*, La Table Ronde, Paris, 2002.

Gabellieri Emmanuel, *For an aesthetic of the Incarnation*, Artension, no 14, p.5, 2003.

Gablik Suzi, *Modernism and its shadow*, Thames & Hudson, Paris, 1997.

Gagnebin Murielle, *Fascination of ugliness*, Éditions Champ Vallon, Seyssel, 1994.

Gagnon François-Marc, *Borduas*, Éditions Fides, Montreal, 1978.

Gagnon François-Marc, *Structures of pictorial space at Mondrian and Borduas* , French studies, Volume 5, number 1, February 1969 .

Gagnon François-Marc, *Silence in contemporary painting* , *Revue Théologique*, Volume 7, number 2, 1999 .

Garaudy Roger, *Towards a religious war ?*, Éditions Desclée de Brouwer, Paris, 1995.

Gauchet Michel, *The Disenchantment of the World*, NRF-Gallimard, Paris 1985.

Gillo Dorfles, *Le kitsch*, Complex Editions. Brussels, 1978.

Giorgi Rosa, *Angels and Demons*, Edition Hazan, Paris, 2004.

Gleizal Jean-Jacques, *L'art et la politique*, Éditions PUF, Paris, 1994.

Glucksman André, *The Third Death of God*, Nil Éditions, Paris, 2000.

Gobry Ivan, *The Meaning of Beauty*, La Table Ronde Publishing, Paris, 2003.

Godard Henri, *The existential experience of art*, Éditions Gallimard, Paris, 2004.

Godin Christian, *The end of humanity*, Éditions Champ Vallon, 2003.

Gray Camilia, *The Russian Avant-garde in Modern Art*, Thames & Hudson Publishing, London, 2003.

Green Arthur, *Seek my face, Speak my name*, Northvale, NJ, Jason Aronson, 1992.

Greene Brian, *The Elegant Universe*, Editions Robert Laffont, Paris, 2000.

Gros de Beler Aude, Egyptian Mythology, Editions Molière, Paris, 2003.

Guérin François, Haine et destruction, Ellipses Éditions, Paris, 2002.

Guéry François, Haine et destruction, Ellipses Éditions, Paris, 2002.

Guénon René, The crisis of the modern world, Éditions Gallimard, Paris, 1946.

Guitton Jean, Dieu et la science, Éditions Grasset, Paris, 1991.

Hamel Christopher from, A History of Illuminated Manuscripts, Phaidon Press Ltd., London, 1995.

Haffen Marc, L'athéisme, J. Grancher Éditeur, Paris, 1990.

Hatzfeld Henri, The Roots of Religion, Édition du Seuil, Paris, 1993.

Hayles K., How we became posthuman, Virtual bodies in Cybernetics, Literature and Informatics, The University of Chicago Press, 1999.

Hida Shuntaro, Little boy, Tales of the days of Hiroshima, Quintet Edition, 1984.

Hentsch Thierry, Tell and Die, Les Presses de l'Université de Montréal, 2002.

Hobsbawm Éric J., The Age of Extremes, Complex Edition, Paris, 2000.

Imbert Michel, The vision today in Light, art and science, Éditions Odile Jacob, Paris, 2005.

Irwin Robert, The Islamic World, Flammarion Publishing, Paris, 1997.

Isou Isidore, Introduction to new poetry and new music, Éditions Gallimard, Paris, 1947.

Jaccard Roland, The Inner Exile, PUF, Paris, 1975.

Jacques Daniel, The technical revolution, Éditions Boréal, Montreal, 2002.

Jacques Daniel, Humanism in the Age of Spiritual Machines, Argument, vol 6, no 2, Quebec, 2004.

Jaspers Karl, Origin and meaning of history. Éditions Plon, Paris, 1954.

Jean Georges, The Writing Memory of Men, Editions Gallimard, Paris, 1987.

Jetten Marc, Amerindian Enclaves: The "Reductions" of Canada 1637-1701, Editions du Septentrion, Quebec, 1994.

Johannisse Yvon, Lane Gilles, La science comme myth, VLB Éditeur, Montreal 1988.

Jung CG, Soul and Life, Éditions Buchet / Chastel, Paris, 1963.

Kandinsky Wassily, On the Spiritual in Art, and in Painting in particular, Folio Essais, Denoël, 1989.

Kane Gordon, Supersymétrie, Éditions le Pommier, Paris, 2003.

Kant Emmanuel, Critique of pure reason, Éditions Gallimard, Paris, 1997

Kaprow Allan, Art and life confused, Center George Pompidou, Paris, 1996.

Katz Michèle, Déotte Jean-Louis , Art at the time of the disappearance, Revue "Verso, arts et lettres", July 2001.

Kaufmann Jean-Claude, Invention of oneself, Édition Armand Collin, Paris, 2004.

Keyser Eugénie de, L'Occident Romantique 1789-1850, Éditions Skira, Geneva, 1965.

Kharitonova Irina, The Art World, Aurora Art Edition, Leningrad, 1991.

Klein Etienne, Lachièze-Rey Marc, The quest for Unity, Editions Albin Michel, 1996.

Koyre A., From the closed world to the infinite universe, Éditions Gallimard, Paris, 1988.

Kundera Milan, L'art du roman, Éditions Gallimard, Paris, 1986.

Küng Hans, Does God Exist ?, Éditions du Seuil, Paris, 1981.

Laborit Henri, Praise of the Flight, Gallimard Editions, Paris, 1981.

Lacroix Michel, Is Having an Idea Reasonable ?, Éditions Flammarion, Paris 2007.

Lafontaine Céline, The cybernetic empire, Édition du Seuil, Paris, 2004

Lambert Jean-Clarence, Abstract painting, Éditions Rencontres Lausanne, Paris, 1967.

Landreaux-Valabregue Jackie, Scientists in Search of God, Éditions Filipacchi, Paris, 1993.

Laneyrie Dagen, L'Invention du corps, Éditions Flammarion, Paris, 1997.

Lang Bernhard, Eugen Drewermann: interpreter of the Bible, Les Éditions du Cerf, Paris, 1994.

Lanterni Vittorio, The religious movements of oppressed peoples, Librairie François Maspéro, Paris, 1962.

Lavoie Vincent, Technical burrs and other collateral surprises, Argument, vol 6, no1, Quebec, 2004.

Le Bras Chopard Armelle, Le zoo des philosophes, Éditions Plon, Paris, 2000.

Le Breton David, La flesh à vive, Éditions Métailié, Paris, 1993.

Le Breton David, Adieu au corps, Éditions Métailié, Paris, 1999.

Le Breton David, La sociologie du corps, PUF, Paris 2000.

Le Breton David, Identity signs : tattoos, piercings and other bodily marks, Édition Métailié, Paris, 2002.

Le Breton David, The Skin and the Trace, Métailié Edition, Paris, 2003.

Le Breton David, Anthropology of the body and modernity, PUF, Paris, 2005.

Leclerc Denise, The Crisis of Abstraction in Canada, exhibition catalog, National Gallery of Canada, Ottawa, 1992.

Le Dévédec Nicolas, From humanism to post-humanism: the mutations of human perfectibility, Revue du MAUSS, December 21, 2008.

Le Goff Jacques, A history of the body in the Middle Ages, Éditions Liana Levi, Paris, 2003.

Jacques Legrand, Chronicle of the XXth century, Boulogne-Billancourt Editions, Paris, 1993.

Lemaire Gérard-Geeorges, Le noir, Edition Hazan, Paris, 2006.

Lemieux Michel, Voyage au levant, Éditions Septentrion, Quebec, 1992.

Lemoyne Serge, Lista Giovanni, Nakov Andrei, Les avant-gardes, Edition Hazan, Paris, 1991.

Lenoble Robert, History of the Idea of Nature, Éditions Albin Michel, Paris, 1969.

Lenoir Frédéric, Tardan-Masquelier Ysé, *Le livre des Sagesses*, Éditions Bayard, Paris 2002.

Lenoir Frédéric, *The metamorphoses of God*, Éditions Hachette-Plon, Paris, 2003.

Lenoir René, *In search of the lost meaning*, Éditions Michalon, Paris, 2003.

Lévêque Pierre, *Beasts, Gods and Men*, Editions Messidor, Paris 1985.

Levi Pierre, *Si c'est un homme*, Éditions Presses-Pocket, Paris, 1988.

Lévi-Strauss Claude, *Tristes Tropiques*, Presses Pocket-Plon, Paris 1955.

Leroi-Gourhan, *The religions of prehistory*, PUF, Paris, 1976.

Lindfors, Bernth, *Africans on Stage. Studies in Ethnological Show Business*, Indiana University Press, USA, 1999.

Linssen Robert, *La spiritualité quantique*, Éditions du Mortagne, 1995.

Loux Françoise, *The body in traditional society*, Éditions Berger-Levrault, Paris, 1979.

Löwry Michaël, Sayre Robert, *Révolte et mélancolie*, Éditions Payot, Paris, 1992.

Lyndee Susan, Nelkin Dorothy, *The Mystique of DNA*, Belin Edition, 1998.

Maître Eckhart, *Treatises and Sermons*, Éditions Aubier-Montaigne, Paris, 1942.

Mandel Gabriel, *Les arts premiers*, Éditions Solar, Paris, 2002.

Marcel Jean, *History of surrealist painting*, Éditions du Seuil, Paris, 1959.

Marcus Greil, *Lipstick Traces*, Éditions Allia, Paris 1998.

Marcuse Herbert, *The Unidimensional Man*, Éditions de Minuit, Paris, 1968

Marinjissen Roger-Henri, Ruyffelaere Peter, *L'ABCdaire de Bosch*, Flammarion Edition, Paris, 2001.

Masson André, *All the memory of the world, the paths of creation*, Éditions Skira, Geneva, 1974.

McLuhan Marshall, *Understanding the Media*, Hurtubise HMH Publishing, Montreal, 1968.

Menand Louis, American art and the Cold War, The New Yoker magazine, October 17, 2005.

Ménard G., Miquel C., *Les ruses de la technique. The symbolism of techniques through history*, Éditions Boréal, Montreal, 1988.

Mèredieu Florence de, *Arts and new technologies*, Éditions Larousse / VUEF, Paris, 2003.

Messadié Gérald, *General History of the Devil*, Robert Laffont Edition, Paris 1993.

Michaud Yves, *The crisis of contemporary art*, PUF, Paris, 1997.

Michaud Yves, *Art in the gaseous state*, Éditions Stock, Paris 2003.

Milon Alain, *Virtual reality*, Éditions Autrement, Paris, 2005.

Minois Georges, *Histoire du mal de vivre*, Éditions de la Martinière, Paris 2003.

Miquel Pierre, *Power and the artist*, Édition Belfond, Paris, 1994.

Mirzoeff Nicholas, *The artist in hand-to-hand combat with history*, Unesco Courier, July / August 2001.

Mohen Jean-Pierre, *Arts and Prehistory*, Éditions Pierre Terrail, Paris, 2002.

Morin Edgar, *The Method-3, Knowledge of knowledge*, Éditions du Seuil, Paris, 1986.

Morin Michel, *Create a world*, Hurtubise HMH Publishing, 2000.

Moscovici Serge, *Domestic men and wild men*, Union générale d'éditions, collection 10/18, Paris, 1974.

Moscovici Serge, *Essay on the human history of nature*, Éditions Flammarion, Paris, 1991.

Mourral Isabel, Millet Louis, *History of philosophy through texts, Tome I-II*, Éditions Gamma, Paris, 1988.

Mourre Michel, *Despite the blasphemy*, Éditions Julliard, Paris, 1951.

Mouton Georgette, *Youth and Genesis of Nazism*, Les Éditions Universelles, 2001.

Moyse AM, *Men and their Gods*, Librairie Larousse, Paris, 1982.

Muchembeld, *Une histoire du diable*, Éditions du Seuil, Paris, 2000.

Muchembeld, the king and the witch, Europe pyres, XVth - XVIIIth century Desclée Editions, Paris, 1993.

Mumford Lewis, Technique et Civilization, Édition du Seuil, Paris, 1950.

Mumford Lewis, The city through history, Éditions du Seuil, Paris, 1964.

Mumford Lewis, Le Mythe de la machine, Éditions Fayard, tome I, 1973, tome II, Paris, 1974.

Nancy JL, The Experience of Freedom, Éditions Galilée, Paris, 1988.

Nakov Andrei, Les avant-garde, the Russian avant-garde, Hazan Edition, Paris 1984.

Nasr Seyyed Hossein, Religion and the Order of the World, Éditions Médicis-Entrelacs, Paris, 2004.

Nasr Seyyed Hossein, Introduction to Islamic Cosmological Doctrines, The State University of New York Press, Albany, 1948.

Néret Gilles, Erotica of art, Taschen Edition, Köln, 1993.

Nicosia Gerald, Memory Babe, Éditions Québec-Amérique, Montreal, 1994.

Nietzsche Friedrich, Complete works, Gallimard / La Pléiade, Paris.

Nietzsche Friedrich, Thus Spoke Zarathustra, Folio Edition, Paris.

Noorbergen Christian, Les distances du divin, Artens! On, no 14, p.7, 2003.

Onfray Michel, The Power of Existing, Grasset Publishing, Paris, 2006

Otte Marcel, Prehistory of Religions, Masson, Paris, 1993.

Ouellet Pierre, The sense of the other, Éditions Liber, Montreal, 2003.

Palmier Jean-Michel, Expressionism as a revolt, Tome I and II, Éditions Payot, Paris, 1980.

Papon Pierre, Le temps des ruptures, Éditions Fayard, Paris, 2004.

Parrinder Geoffrey, Les Religions du monde, Hasso Ebeling International Publishing, Luxembourg, 1981

Pascal Blaise, Pensées, Complete Works, Éditions de la Pléiade - Gallimard, 1957.

Pelletier Jean-Jacques, The missing flesh, Editions Alire, 1998.

Pelt Jean-Marie, God of the Universe, Science and Faith, Éditions Fayard, Paris, 1995.

Pérec Georges, The Things, a history of the sixties, Éditions Julliard, Paris, 1965.

Pergamon Metropolitan Jean de, Ecological asceticism ..., Notre Planète, UNEP, volume 7 no: 6, 1995.

Pewzner Evelyne, The Guilty Man, Editions Odile Jacob, Paris. 1996

Pignarre Philippe, Mythologies Today, Nouvel Observateur, Special Edition, 2004.

Pingaud Bernard, La bonne aventure, Éditions du Seuil, Paris, 2007.

Pitts Rembert Virginia, Mondrian in the USA, Parkstone Press, USA, 2002.

Plato, Le banquet, Flammarion, coll. Garnier Flammarion / Philosophy, Paris, 1999.

Poe Edgar, Eureka or essay on the material and spiritual universe, Éditions Robert Laffont, Paris, 1989.

Pois Robert A., La religion de la nature et le national socialisme, Édition du Cerf, Paris.

Poissant Louise, Aesthetic Pragmatic, Hurtubise HMH Publishing, Montreal, 1994.

Poissant Louise, Aesthetics of Media Arts, Volume 1 & 2, University of Quebec Press, Montreal, 1995.

Popovic Pierre, Les prémisses d'un refus (global), Études Françaises, vol.23, no : 3, Montreal, 1987.

Pradel Jean-Louis, La figuration narrative, Éditions Hazan, Paris, 2000.

Rasponi S., Michelangelo, CELIV Edition, Paris 1990.

Rauschning Hermann The Nihilist Revolution, Gallimard Edition, Paris, 1980.

Read Herbert, The philosophy of modern art, Edition Sylvie Messinger, Paris 1988

Rehban Gérard, History of philosophy through documents, Éditions Zgharta, Beloeil, 1991.

Rhodes Colin, Primitivism and Modern Art, Thames & Hudson, Paris, 1997.

Ribon Michel, *Aesthetics of catastrophe*, Editions Kimé, Paris, 1999.

Ricoeur Paul, *The conflict of interpretations*, Éditions Le Seuil, Paris, 1969.

Robert Guy, *Borduas or the Quebec cultural dilemma*, Éditions Stanké, Montreal, 1977.

Robillard Yves, *Québec Undergroung*, tome I, tome II, tome III Éditions Mediart, Montréal, 1973.

Robitaille Antoine, *The New New Man*, Éditions du Boréal, Montreal, 2007.

Roco MC, Bainbridge WS, (ed.), *Converging Technologies for Improving Human Performance*, National Science Foundation, Arlington (Virginia), 2002.

Rodinson Maxime, *From Pythagore to Lénine*, Éditions Fayard, 1993.

Rose Barbara, *Monochrome from Malevitch to today*, Éditions du regard, Paris 2004.

Rouss Jean-Marie, *Jack Kerouac the celestial tramp*, Renaudot Editions, Paris, 1989.

Roy Annick, *L'inconvénient*, literary review, Montreal, 2000.

Ruby Marcel, *Histoire de Dieu*, Éditions du Rocher, Paris 2002.

Russ Jacqueline, *The March of Contemporary Ideas*, Armand Colin Editor, 1994.

Sandler Irving, *Triumph of American Art*, Edition Carré, Paris, 1990.

Saul John, *Towards Balance*, Éditions Payot, Paris, 2001.

Saunders Frances Stonor, *Who's Leading the Way ? The CIA and the Cultural Cold War*, Éditions Denoël, Paris, 2003.

Schaeffer JM., *The end of the human exception*, Éditions Gallimard, Paris, 2007.

Schnapp Alain, *Prehistory and Antiquity*, Flammarion Editions, Paris, 1997.

Schuon Frithjof, *Racines de la condition humaine*, Editions de La Table Ronde, Paris, 1990.

Schulz Bruno, *The Cinnamon Shops*, Éditions Denoël, Paris, 1974.

Semprun Jorge, *Mal et modernité*, Éditions Climats, 1995.

Slama Alain-Gérard, L'angélisme exterminateur, Éditions Grasset & Fasquelle, Paris, 1993.

Sloterdijk Peter, Rules for the Human Park, Thousand and One Nights Editions, 1999.

Sloterdijk Peter, The domestication of being, Paris, A Thousand and One Nights, Paris, 2000.

Sourgines Christine, The mirages of contemporary art, Éditions La table round, Paris, 2005.

Steiner George, Réelles presences, Éditions Gallimard, Paris, 1989.

Stierlin Henri, The World of Greece, Princess Edition, Paris, 1980.

Syboni Daniel, The three monotheisms, Éditions du Seuil, Paris, 1992.

Tadié Benoît, The American thriller, modernity and evil, PUF Edition, Paris, 2006.

Taguieff PA, The sense of progress. A historical and philosophical approach, Éditions Flammarion, Paris, 2004.

Taguieff PA, Bioethics or the happy medium. A quest for meaning in the age of technical nihilism, Fayard, Paris, 2007.

Taylor Charles, The Greatness and Misery of Modernity, Bellarmine, 1992.

Tazartes Maurizia, Guide to Futurism, Canal Éditions, Paris, 1998.

Teilhard de Chardin Pierre, The Human Phenomenon, Éditions du Seuil, Paris, 1955.

Teilhard de Chardin Pierre, The future of man, SI Editions, Brussels, 1959.

Teilhard de Chardin Pierre, Human sense, divine sense, Éditions du Seuil, Paris, 1971.

Thomas Hugh, Unfinished History of the World, Editions Robert Laffont, Paris, 1986.

Thuillier Pierre, La grande implosion, Éditions Fayard, Paris 1995.

Tillich Paul, The courage to be, Éditions Casterman, Paris, 1967.

Touati Armand, At the limits of the human, Cultures in movement, Desclée de Brower Publishing, Paris 2003.

Toynbee Arnold, Histoire, Éditions Payot, Paris, 1995.

Vadeboncoeur Pierre, A tradition of carrying - Writings (1945-1965), PUL, Quebec, 2007.

Vadeboncoeur Pierre, Humanity improvised, Editions Bellarmin, Montreal, 2000.

Vadeboncoeur Pierre, Essays on belief and unbelief, Éditions Bellarmin, Montreal, 2005.

Valabrèque Frédéric, Malevitch in Le siècle rebelle, Éditions Larousse, Paris 1999.

Varichon Anne, Couleurs, Éditions du Seuil, Paris, 2000.

Vigneault Louise, Identity and modernity in art in Quebec, Éditions Hurtubise HMH, Montreal, 2002.

Villanueva Migue Angel, Sex Pistols - Punks not dead - La Mascara Edition, Valence, 1995.

Vergne Philippe, L'Art au corps, Éditions Musée de Marseille, 1996.

Volpert Jean-François, The Existing Machine, Privat Edition, Toulouse, 1978.

Ingo F. Walther, Karl Ruhrberg, Art in the XXth century painting, Editions Taschen, Köln 2005.

Ingo F. Walther, Manfred Schneckenburger, Christiane Fricke, Klaus Honnef, Art in the XXth century, sculpture, new media, photography, Editions Taschen, Köln 2005.

Warr Tracey, Jones Amela, The Artist's Body, Phaidon Editions, Paris 2005.

Wasqueriel Emmanuel de, Le Siècle rebelle, Éditions Larousse, Paris 1999.

Wiener N., Cybernetics and Society. The human use of human beings, Éditions UGE, coll. 10/18, Paris, 1954.

Whitford Frank, Egon Schiele, Thames & Hudson Publishing, Paris, 1990.

Ziegler Jean, The Living and the Dead, Éditions du Seuil, Paris, 1975.

Zuppiroli / Bussac, The Treaty of Colors, Presses polytechniques et universitaire romandes, Lausanne, 2001.

Electronic source.

Andral Jean-Louis, in Contemporary Art in France - All the plurals of the nothing and the singular, <http://www.adpf.asso.fr>

Beauron Eric, Space, automata and plants (Hopper II) <http://www.lampe-tempete.fr/Hopper2.htm>

Bergman Jerry, translated by Ketsia Lessard, Darwinism and the Nazi Holocaust, <http://www.trueorigin.org/holocaust.asp>

Bellat Fabien, On the art of propaganda, www.eberfole.chez-alice.fr

Bonnin Jérôme, <http://www.artelio.org/art> .

Braffort Paul, Science and Literature, www.paulbraffort.net

Carfantan Serge, Philosophy and spirituality, <http://sergecar.club.fr>

Chimot Jean-Philippe, Les désastres de la guerre, Revue Amnis, p.6, http:// www.univ-brest.fr/amnis

D e Man, Thomas, era of the masses,
http://www.uqac.ca/Classiques_des_sciences_sociales/ , 2005

Leoni-Figini Margherita, The body at work,
http:// www.centrepompidou.fr/education

Saint-Martin Isabelle, Figures of the religious in contemporary art, <http://eduscol.education.fr>

Trottein Serge, Nietzsche's post-humanism: reflections on a hyphen, Noesis, N ° 10, <http://noesis.revues.org/document662.html> .